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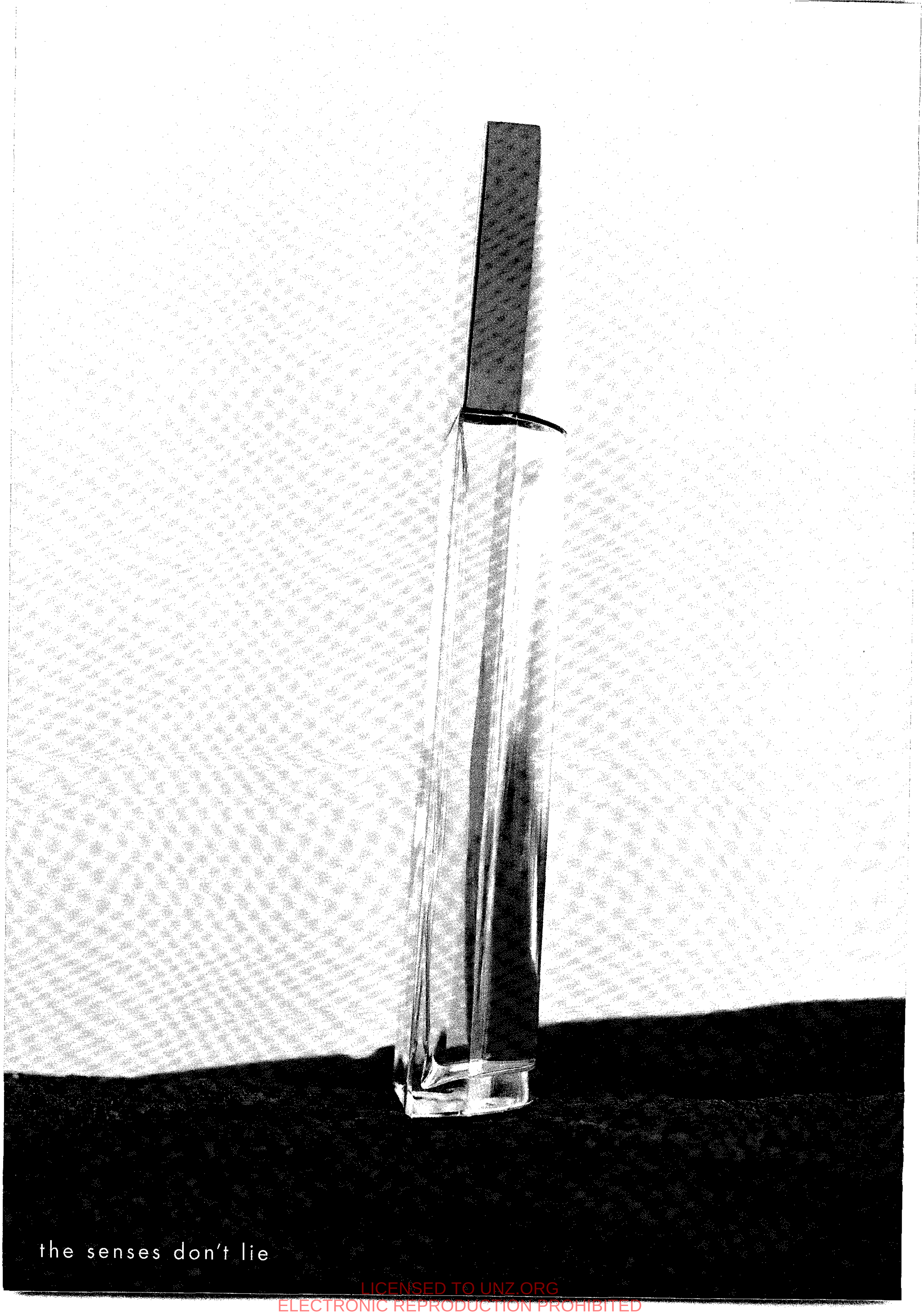
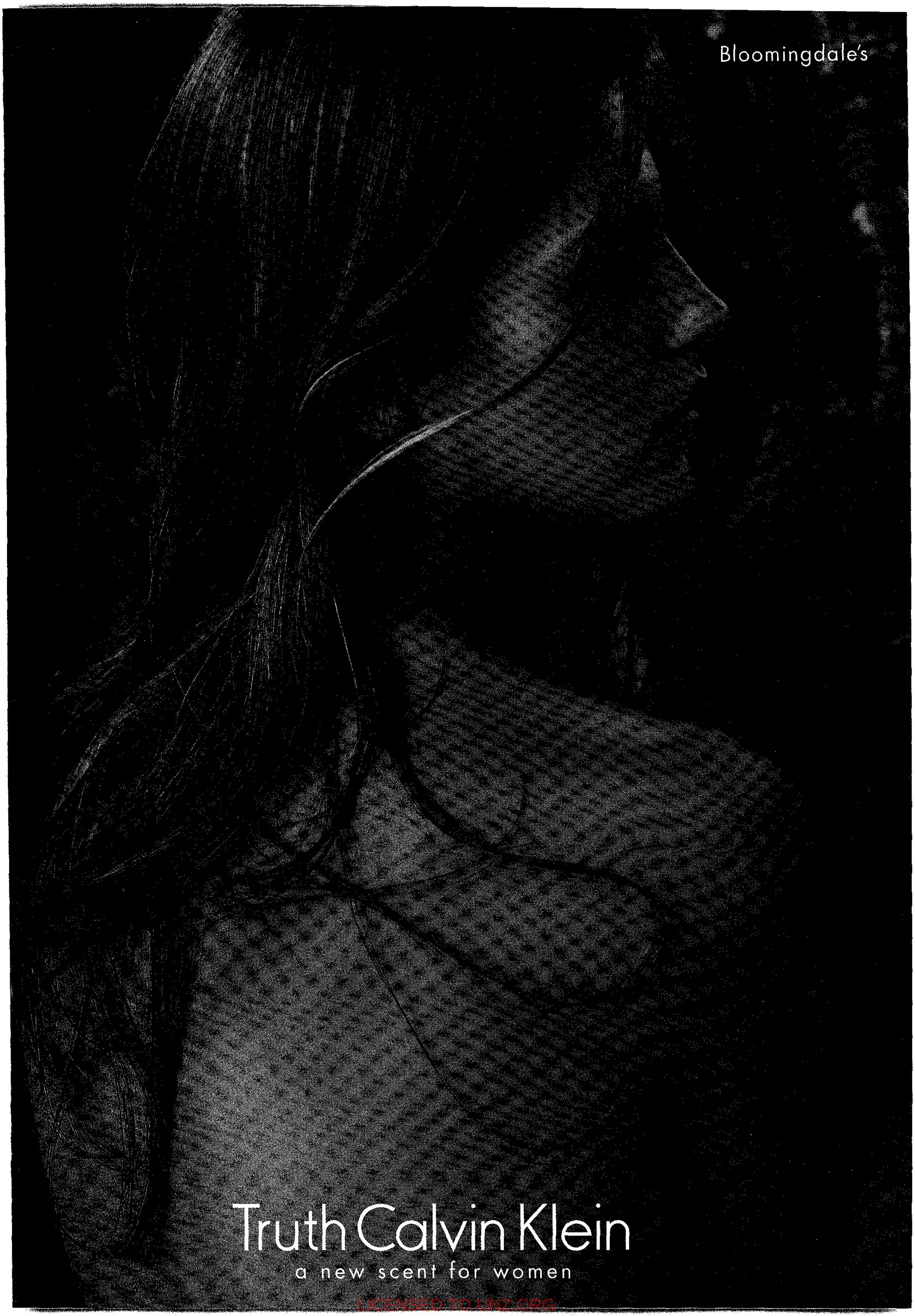

the senses don't lie



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B) THE LATEST FROM DONNA KARAN

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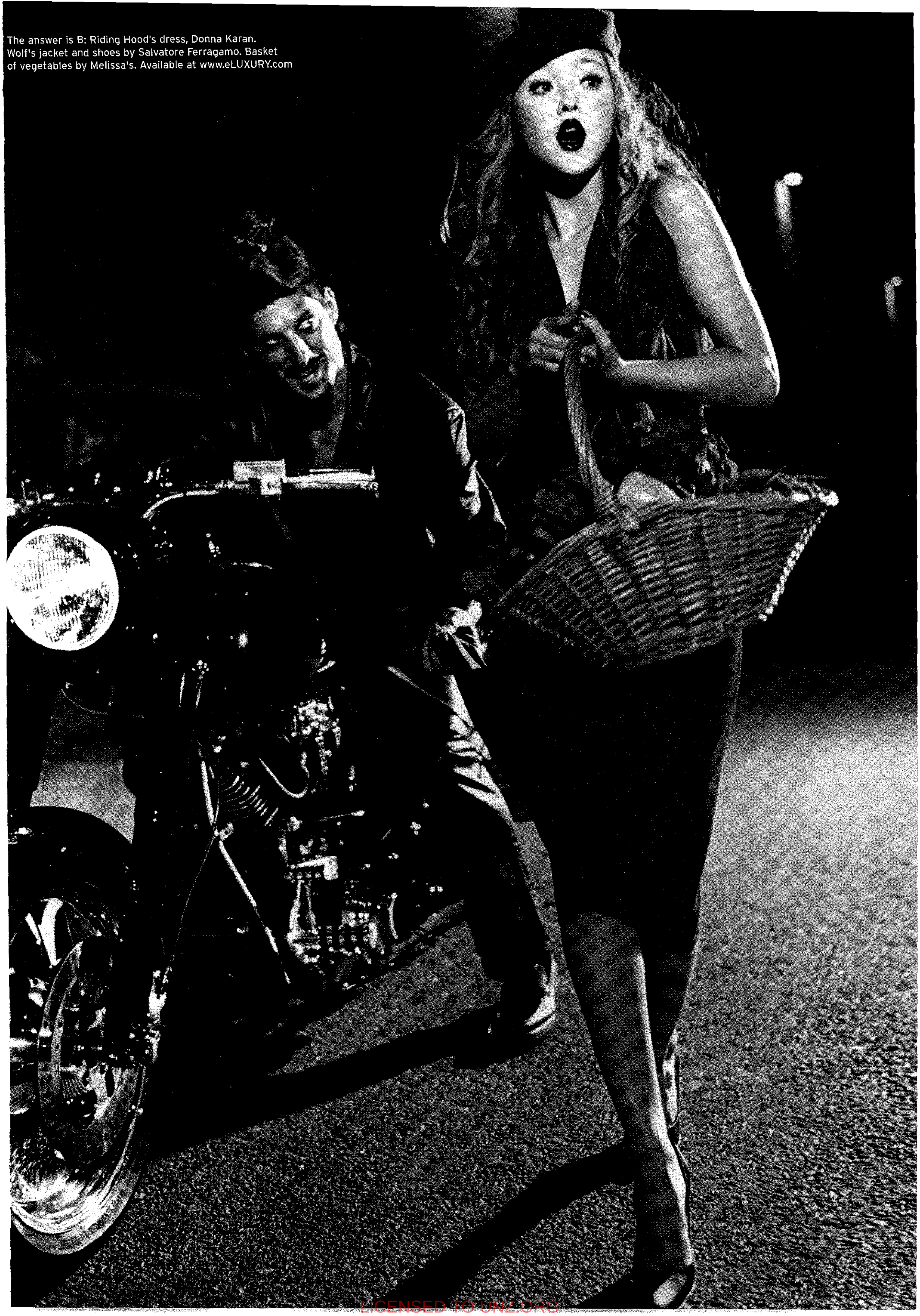

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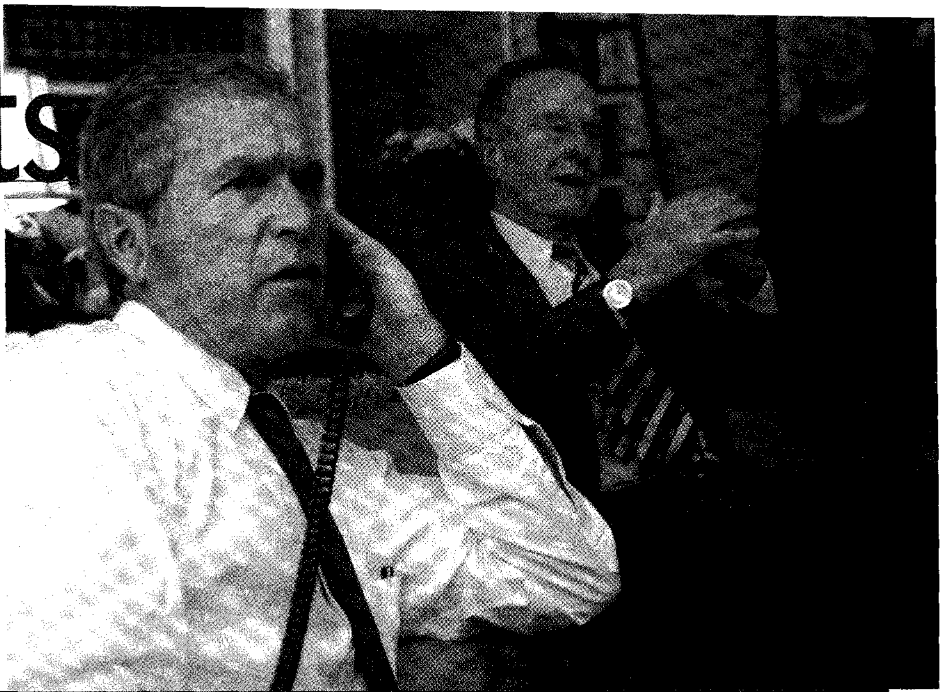

Twenty-four states too close to call?

Interesting . . . *that's* interesting.

—Bush communications director Karen Hughes, 3 P.M. Texas time; page 38

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Intelligencer: Beth Landman Keil and Ian Spiegelman

Scene: Patrick McMullan

Gotham

What's behind Bertelsmann Music Group head Strauss Zelnick's recent resignation?

Real Estate: Carl Swanson

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I'm Right, You're Wrong: Ed Koch and Al D'Amato

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Pundits complained that Hillary never changed, but voters saw an appealing, evolving candidate. Now she faces an even tougher campaign.

Media: Michael Wolff
An overtargeted and unconvinced electorate throws up its hands at two underwhelming candidates. Is this the election of the future?

Best Bets Marisa Fox

Sales & Bargains: Shyama Patel
Cool Christmas coffee deals

Cue Best of the Week

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'Cue' Crossword: Maura B. Jacobson

Guardian Crossword

34 The Longest Night

When you're sweating through one of history's most dramatic presidential elections, as Al Gore did last week, it helps to have a friend around who's known you since you were 9, and who's provided support and counsel during many other significant life experiences (sneaking beers, for instance, or proposing marriage). **Lisa DePaulo** hangs out in Nashville with Al Gore and his Tennessee homeboy Steve Armistead as they wait it out. And over in Austin, **Ned Martel** spends quality time with Bush communications director Karen Hughes—whose job it is to keep Dubya real, shepherding and deploying his vaunted Texas charm—on the most important day of her life.

42 The Complete Guide to Other People's Salaries

Now that we've gotten through the election (sort of), we can focus on an issue that inspires even more passion—how much money your friends and neighbors make (and how much you could be making). We called doctors, dog walkers, publicists, prostitutes, bankers, nannies, headhunters, photographers, and ad people and came back with a comprehensive picture of who makes what in the city. Caution: Reading this article may cause raging envy.

54 Clothes Call By Mark Holgate

With fashion trends moving at hyperspeed, and the industry rife with arrivals, departures, and consolidations, even some designers had a hard time keeping up this year. Not that there weren't triumphs, from the simple and classic (Armani) to the cutting-edge (Veronique Branquinho). The best work (and gossip) from the collections on two continents.

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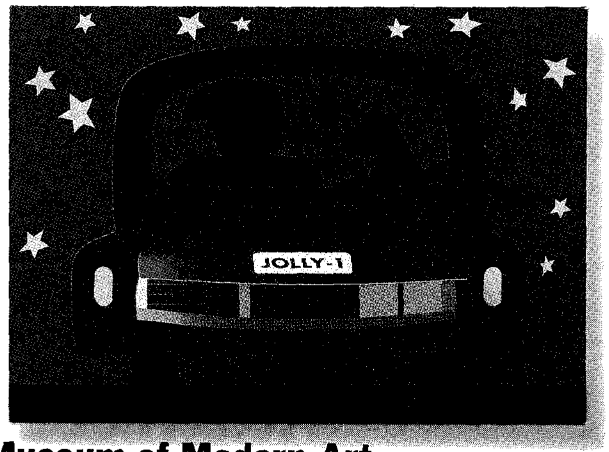

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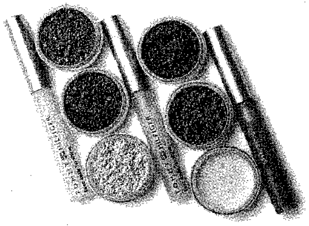

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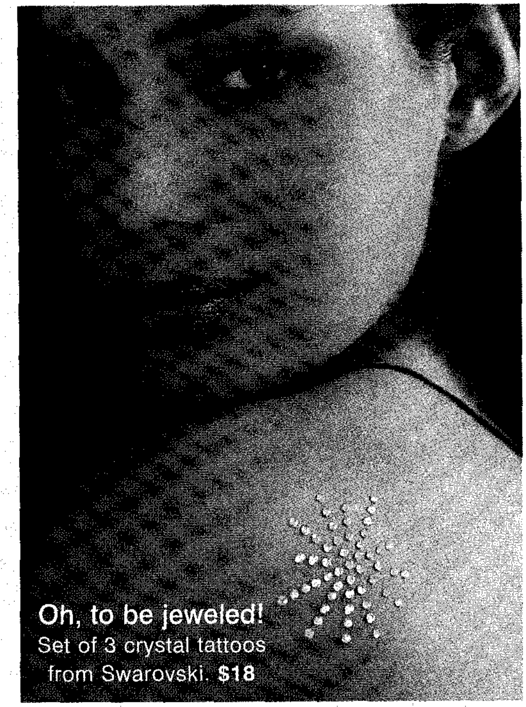

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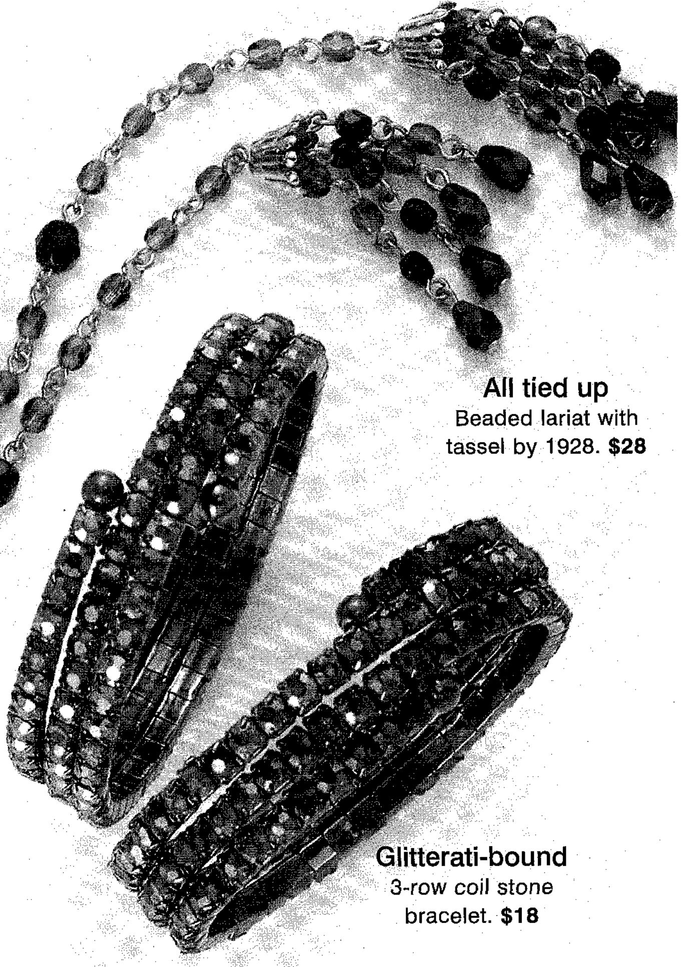

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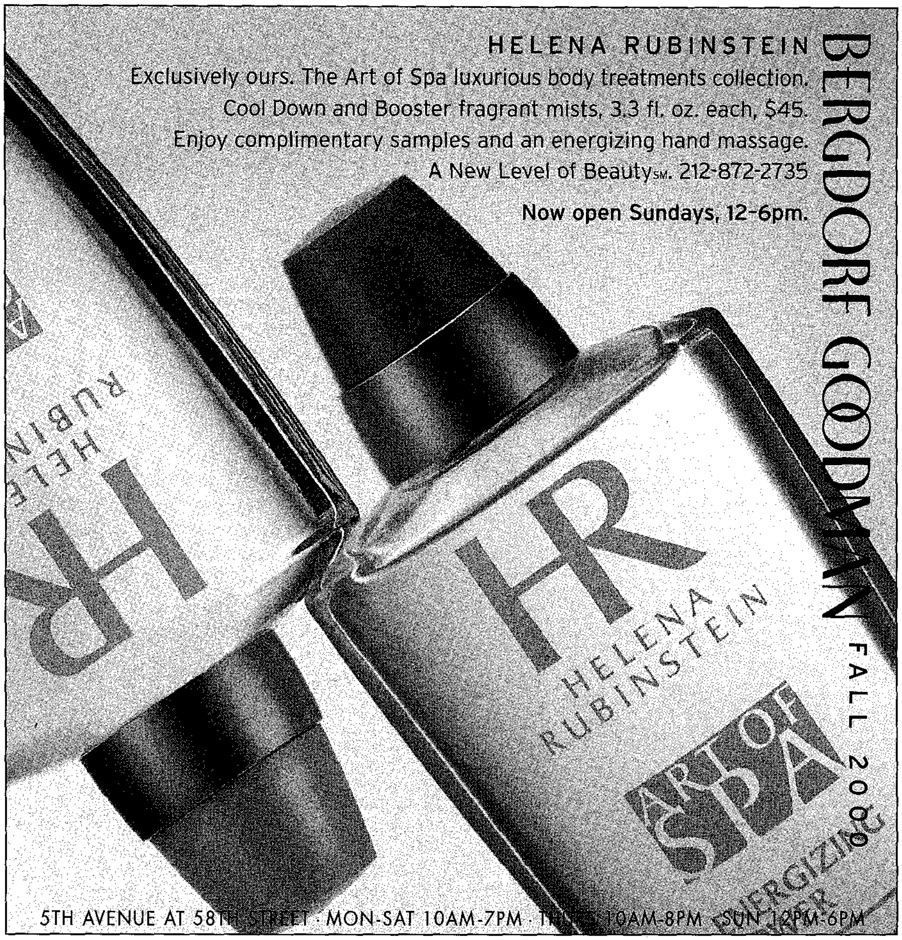
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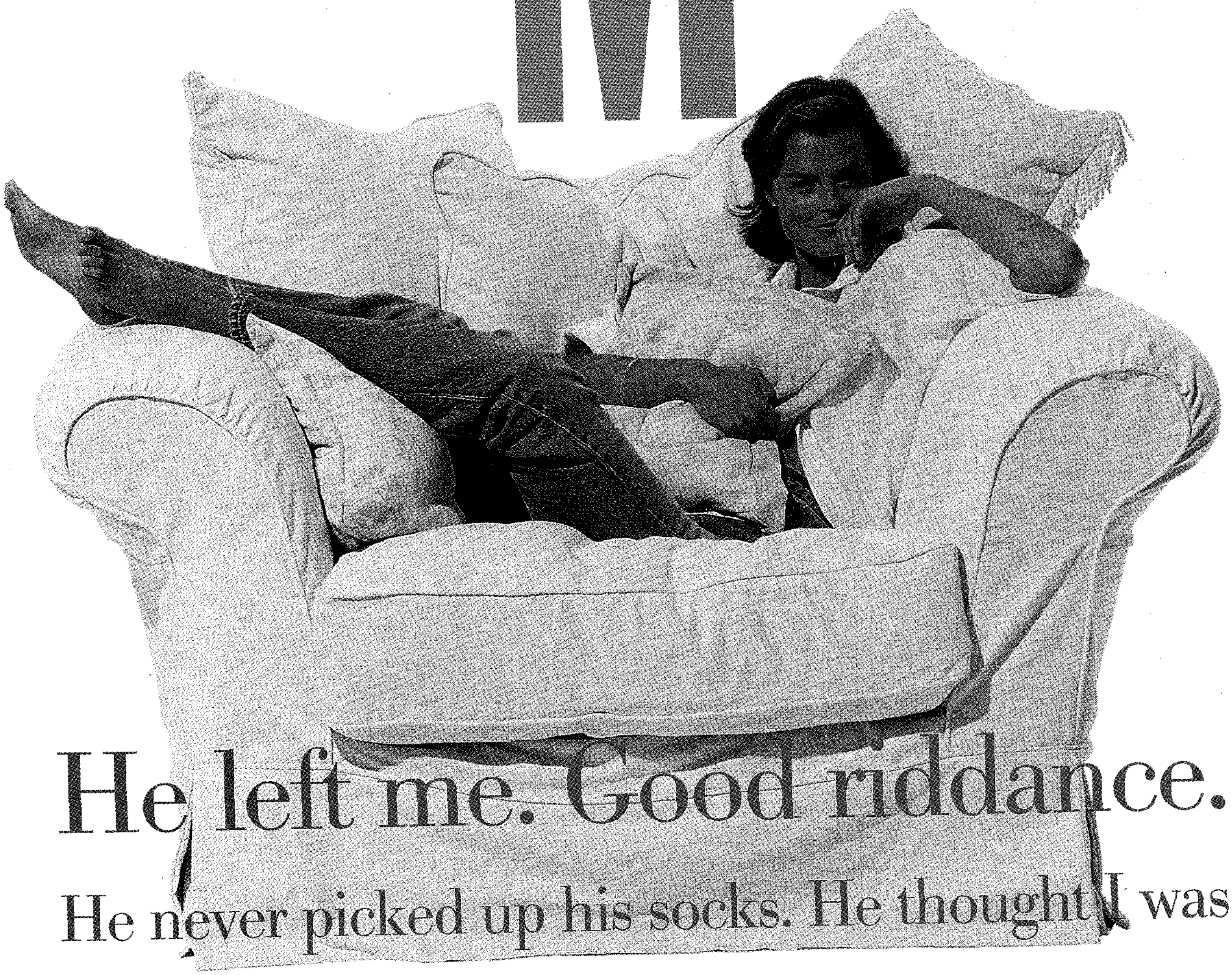

He left me. Good riddance.

He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore.

He's gone. Who cares... I kept the sofa.

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Letters

Clearly, your witness had a 'Big' problem that h nothing to do with Mr. Noth.

—Perry Streeter

Disturbing the Nest

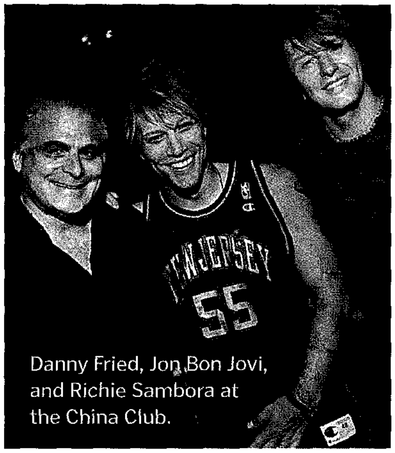
You know it's time for an opposite swing of the pendulum when Michael Wolff, a mainstream reporter, can single out the Anglo-Saxon race as having coloring that is "sickly and out of it" ["This Media Life: Wasps or Wonks," October 30]. You are a racist, Mr. Wolff, not a multiculturalist.

Kerry Kiernan, MANHATTAN

Greek to Me

In his review of *Greek Fire*, Daniel Mendelsohn says of Maria Callas: "If she's Greek, then my dad, also a first-generation American, is Latvian" ["Books: By Midas Touched," October 30]. Like Callas, I grew up in Washington Heights and Astoria, had parents from Greece, and spent time there as a teenager. I am a Greek-American who respects and appreciates both cultures. Perhaps Mr. Mendelsohn's father decided to put Latvia behind him, forget his roots, and completely assimilate into American culture. Regardless, in spite of the diva's ties with America, she was Greek through and through.

Debbie Riga, MANHATTAN


Danny Fried, Jon Bon Jovi, and Richie Sambora at the China Club.

Fine China

If Craig Horowitz doesn't expand this story into a book, he's missing out on a best-seller ["Beyond Hip and Unhip, There's the China Club," November 6]. I've never been to the China Club in person, but I felt like I was there the time it took to read his excell article. I had met many of those p ple around the same time while wo ing in L.A. at the Roxy and L' mitage. What memories! Thanks bringing them all back so vividly.

Dick Dunham, ASBURY PARK, N.J.

True Noth

I was surprised and baffled by your piction of Chris Noth's behavior on uptown No. 4 tr en route to Gam ["Intelligenc Baseball Fans S fer Nothern Ex sure," November Any comments directed to th around him w made in a spirit playfulness and maraderie with fellow passenge myself amo them, and were ceived as su Clearly, your w ness had a "Big" problem that h nothing to do with Mr. Noth.

Perry Streeter, MANHATTAN

Art Attack

Hats off to E. L. Doctorow and other outspoken artists who stand opposition to NYU's badly misgui plan to erect a 170-foot building on site of the Poe House ["Intelligenc Nagtime: Doctorow Fights for Home," November 6]. As is the case often, when decisive action is quired, the creative community le the way.

Marilyn Stults, MANHATTAN
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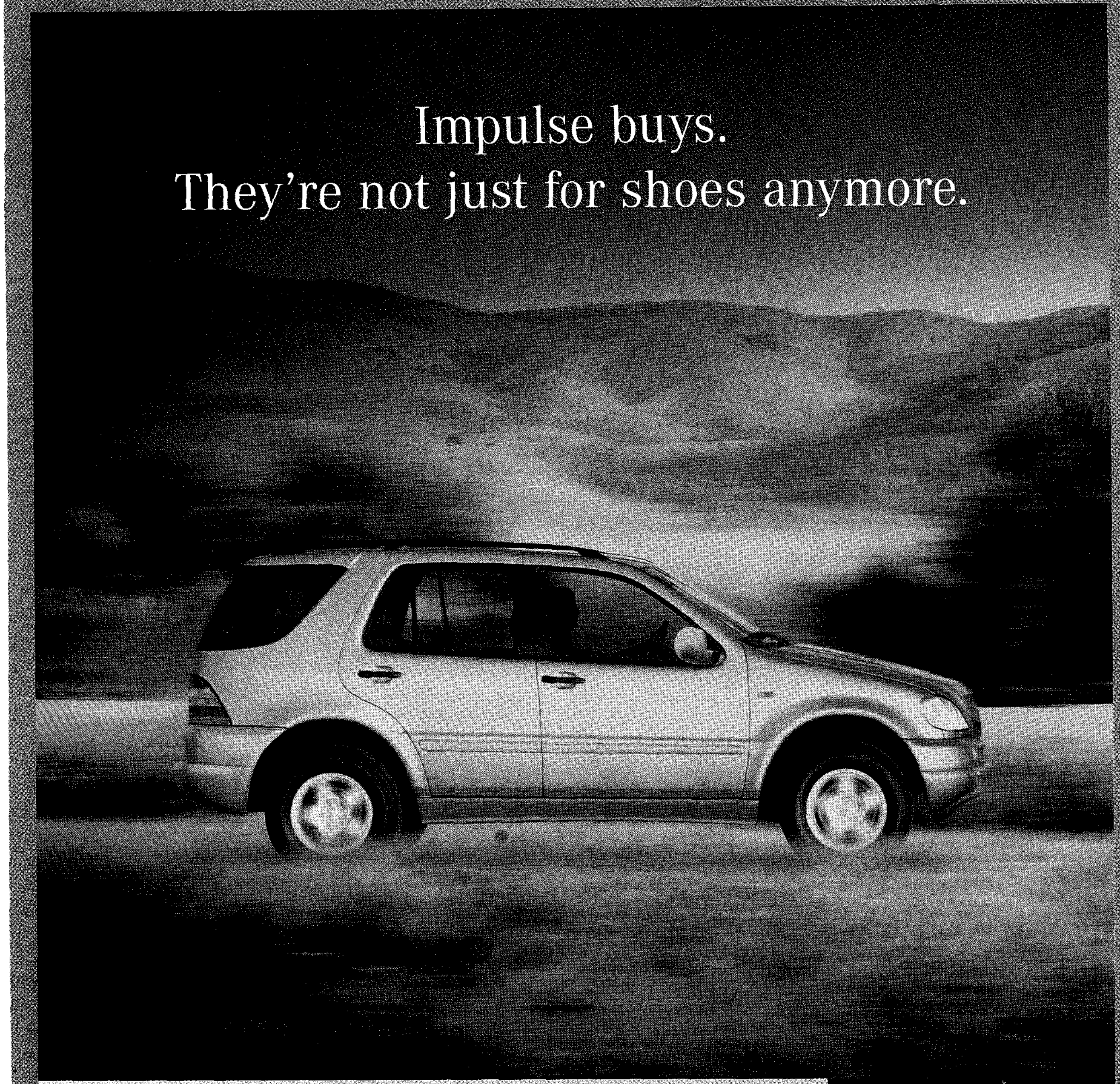

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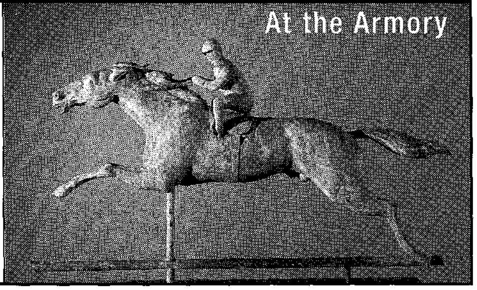


Mother Load

I am writing concerning the revi
of Filter 14 in your November 6 iss
["Night Moves," by Logan Hill]. M
Hill seemed intent on contrasting
single evening at Filter 14 with eig
years of memories of the fetis
themed parties formerly throw
there. I believe that was unfair. A
though the "Mother" parties we
wonderful, Mr. Hill describes the
as if Debbie Harry had been the
every night and Martha Graha
tributes happened all year long. T
Mother parties created many spec
memories, but they did not all ha
pen in a single night. We are sor
Mr. Hill's search for ghosts of t
Mother parties kept him from seei
them.

Tommy Frayne, MANHATTAN

Burning Bush

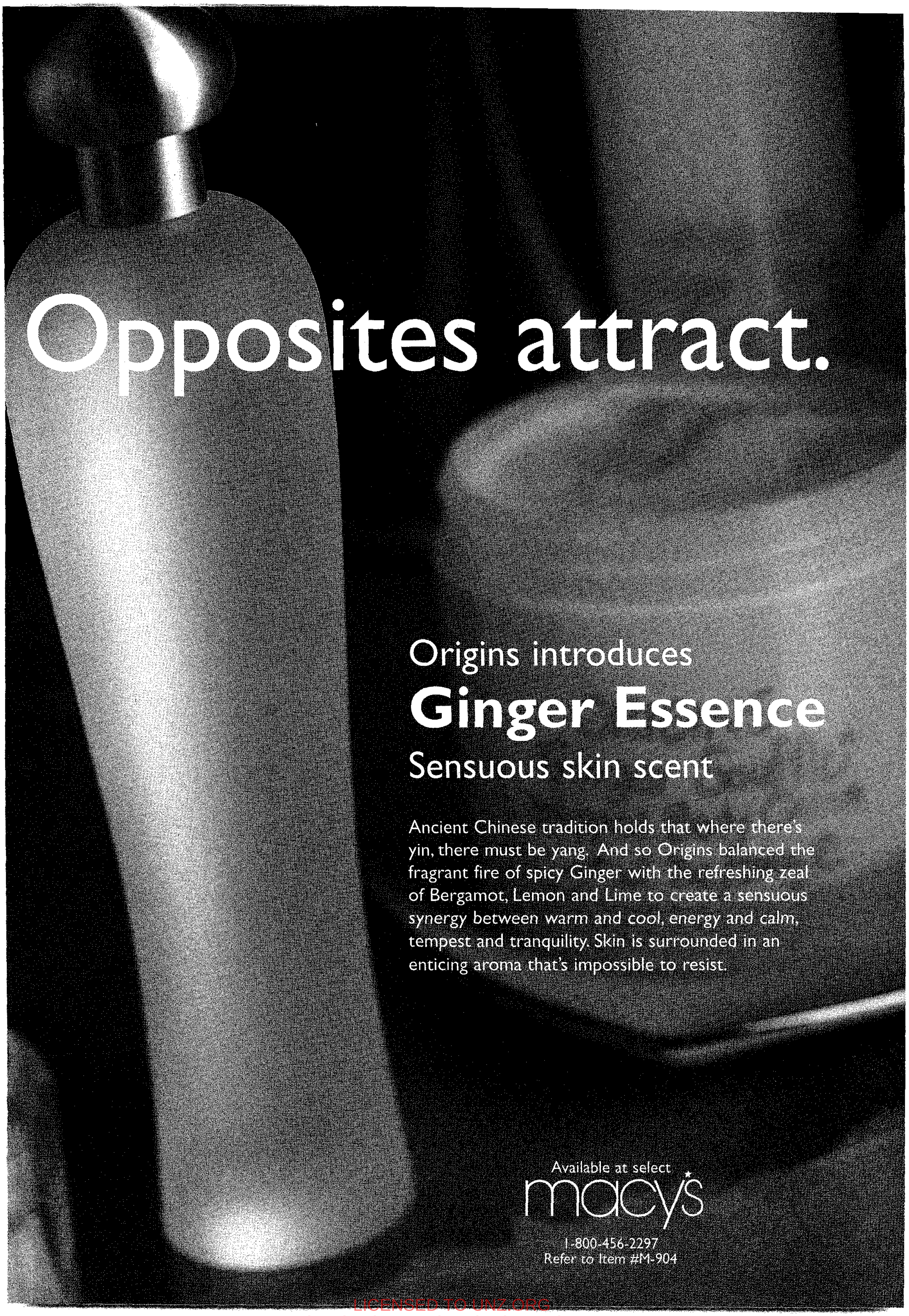
Craig Horowitz's article "The Zi
Game" ["World Affairs," Novemb
6] is so chock-full of logical misste
and unsubstantiated claims that o
barely knows where to begin. A
time Bush says he is for Israel, i
just a "platitude," while any pro-Ar
sentiment laboriously dug up a
scantly supported must be h
George W. *really* feels. Horowitz's a
ticle smelled like an attempt to sca
Jews into voting against George
Bush—and hey, there's nothi
wrong with having an opinion. B
Mr. Horowitz's opinion might not
so lacking in force if he were mo
generous with the facts, tighter wi
his logic, and willing to at least b
gin his article on some sort of sol
ground.

Christopher J. Selicious, BROOKLYN

Pipe Down

Craig Horowitz should not have l
Daniel Pipes, director of the Midd
East Forum, get away with sayi
that our ambassador to Israel, Ma
tin Indyk, has called for "dividi
Jerusalem." Ambassador Indyk is
the record in favor of Palestinia
and Israelis sharing the city and, li
the vast majority of people on bo
sides, does not want to see it divide
Pipes and others on the right kno
this, but, as masterful propagandis
they will keep pretending that "sha
ing" equals "dividing." It doesn
When you tell your kids to share th
toys, are you telling them to bre
them in two?

M. J. Rosenberg, CHEVY CHASE, MD.



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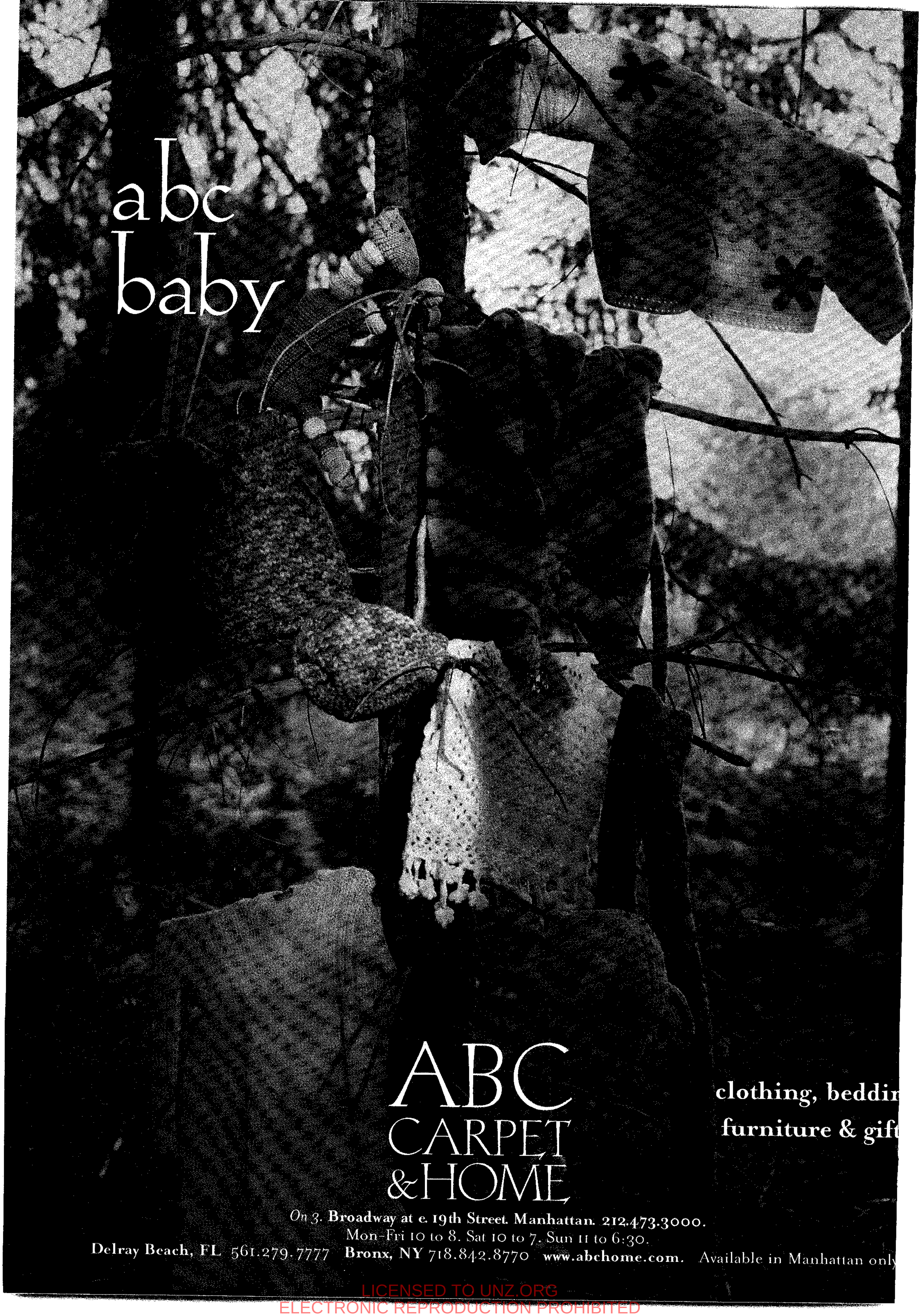

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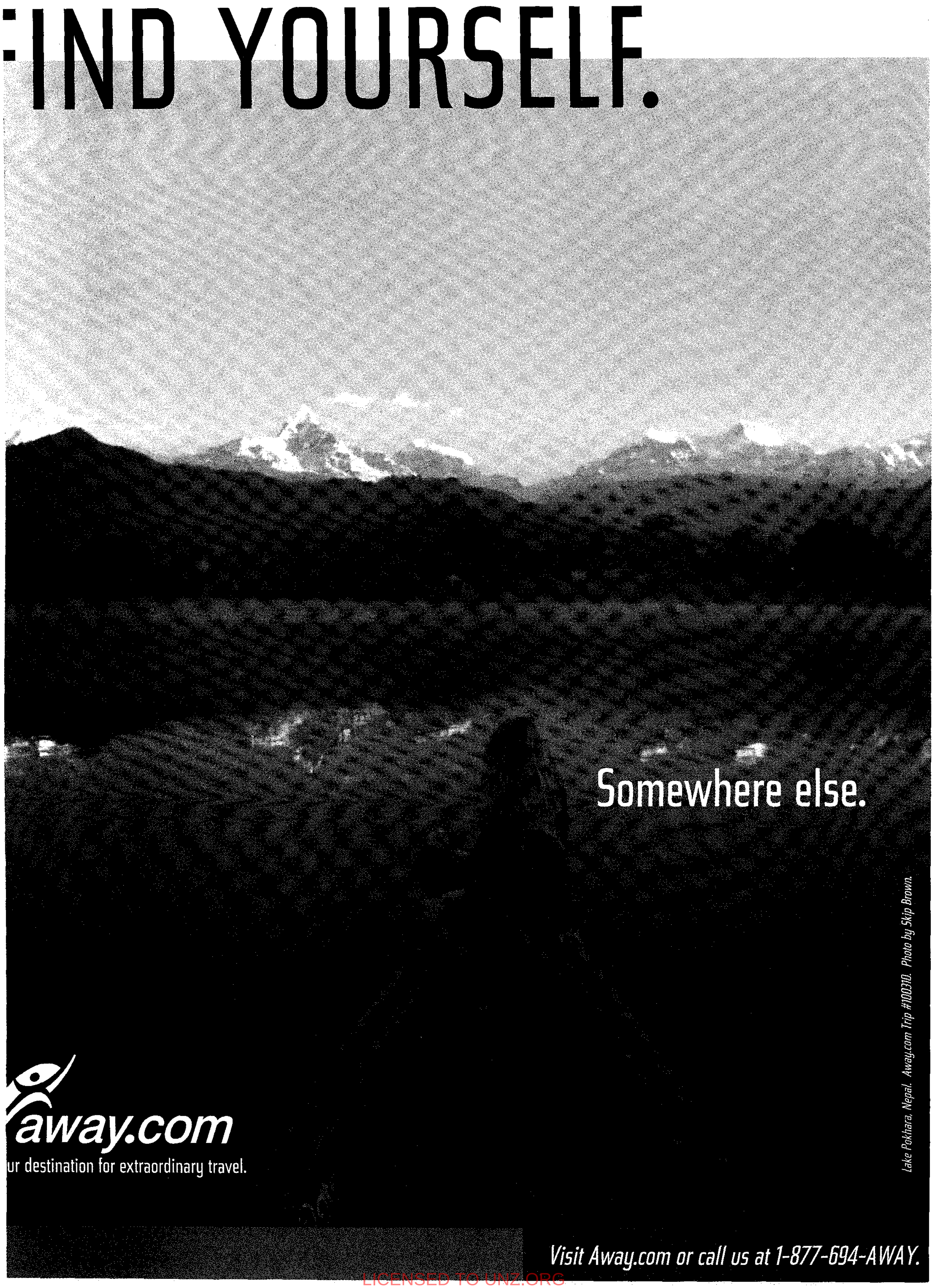
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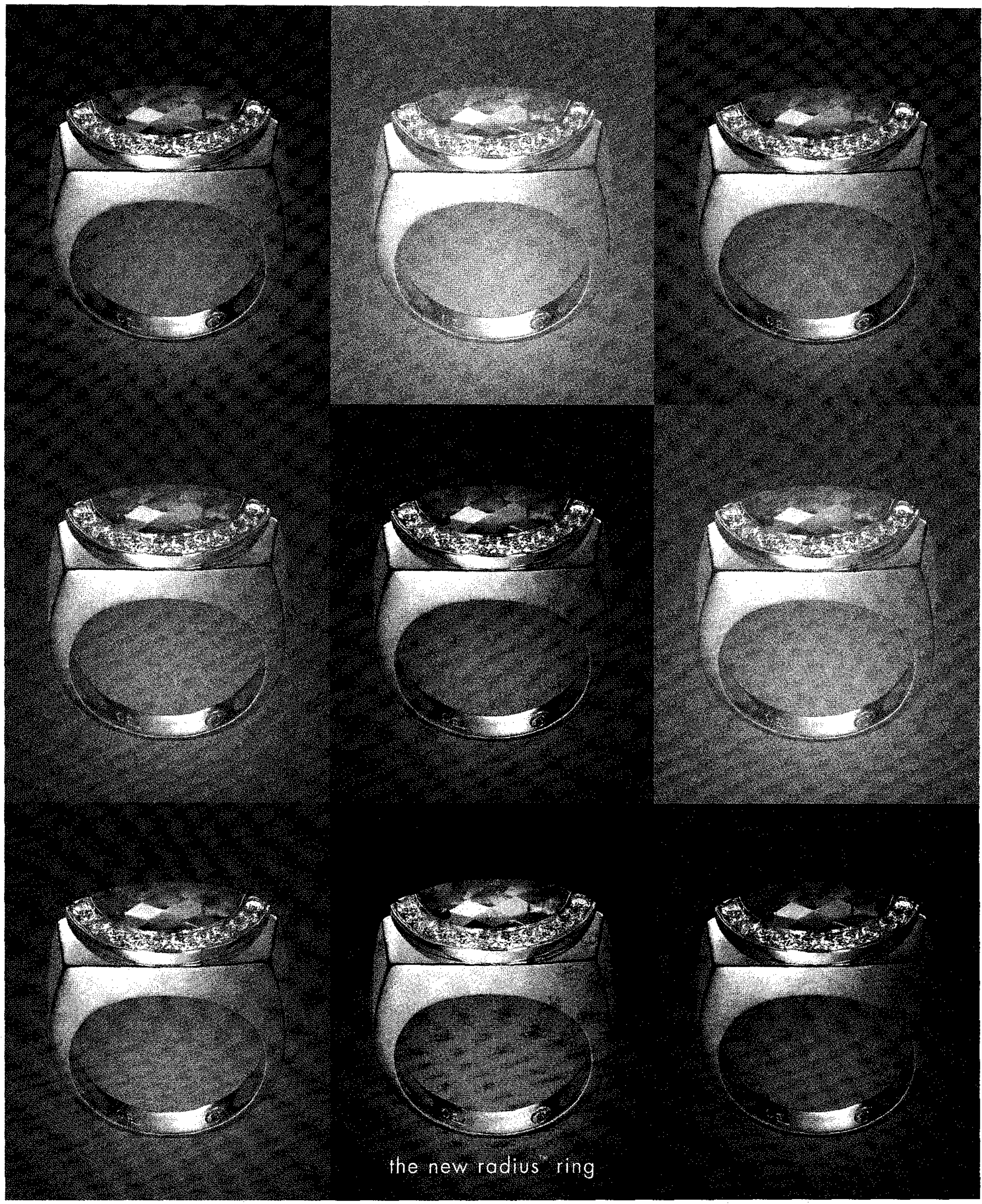

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Intelligencer

by Beth Landman Keil and Ian Spiegelman

ersace's (Colorful) ld Shoulder

ter Versace offered her a
nsulting position in
ptember, fashion flack
ary Heard resigned her
at Louis Vuitton, gave
her New York apart-
nt, and had her belong-
s shipped to her parents'
ce in Ohio. She hasn't
ard from Versace since.
ard tells us she met with
natella Versace in Milan
mid-September, at which
int Versace's right-hand
n, **Giovanni Galbiati**,
bally offered her the
sition. Later that day,
ard contends, Versace
. head **Victoria**
nnessy gave her a tour
the offices, introducing
r to staff members as
ilary, who will be working
th us." Back in New York,
ard received a draft con-
ct along with a note from
man-resources director
rgio Bernini saying,
rs. Versace would like
u to be here on Sep-
nber 20th." Heard says
told Bernini she could-
start work until the
th, since she would have
give Louis Vuitton two
eks' notice. On the 21st,
ard got a flight confirma-
n from Versace's travel
ice, including instruc-
ns for transporting her
s to Milan. But the next
, Heard received e-mail
m Bernini regarding con-
ct questions from her
yer; the note suggested
put her move "on hold."
at's the last she heard
m Versace, despite
merous efforts to get an
lanation from the com-
y. Heard managed to get
her apartment back but says she's giving up the fashion biz for good. Versace spokesman **Lou Colasuonno** confirms that while a job was discussed, "Versace never reached an agreement with Ms. Heard," adding that the company "clearly advised her not to leave her current employment until she had a signed contract. Ms. Heard has acknowledged that she was so advised."

No Jive: My Friends Weren't Jonesing

Being an up-and-coming pop sensation just doesn't get you the respect it used to. Columbia artist **JIVEjones** discovered that recently when he was tossed out of Spa during the release party for his debut album, *Me, Myself and I.* When security staffers noticed two of Jones's friends taking some pills, they quickly moved in and began escorting the pair out. Jones went over to help, insisting that the ingestibles in question were mere aspirin. More bouncers arrived, the argument spilled onto the street, and, according to Jones's rep, the singer and his friends were sent into the night. A Spa spokesman insists, "Mr. Jones came out and pleaded for his friends, but he went back inside. We were going to throw him out, but he wasn't doing drugs—his friends were." Jones counters that he never saw the inside of Spa again that night but escorted his group of outcasts to Chaos. When we told the Spa rep that Jones insists the pills were aspirin, he replied, "It wasn't any Tylenol or Tic Tacs or anything else. It was ecstasy. Come on, these bouncers know what it looks like." Jones, however, stands by his pals, telling us, "I never thought a headache could turn into such a pain in the ass."

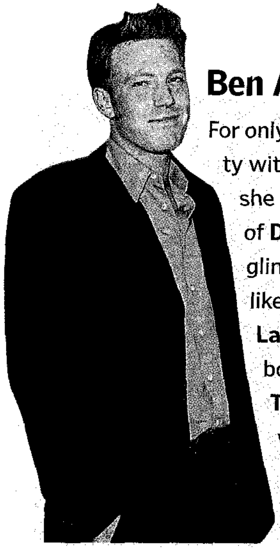
Front-Page Follies at the *Post*

The day after the election was an anxious one for *Post* staff, not over worries about who would be the next president but because they didn't know where to get their hands on copies of the now-famous BUSH WINS! front page. According to a source close to the paper, in the wee hours of Election Night, so many television news crews showed up looking for copies to put on the air that there were scarcely any left when the day shift came on in the morning. "At first, they'd put a stack of copies in the lobby and a security guard was giving them out to the TV crews," says the source. Eventually, though, the eager TV folk made their way to the tenth-floor newsroom and were being treated to copies right from the city desk. By morning, the tipster says, "someone had even made off with the library's

Gwyneth's Blythe Spirit

What did Environmental Advocates do when their master of ceremonies for tonight's 2000 Advocate Awards, **Blythe Danner**, canceled at the last minute? They contacted her next of kin, of course. As a member of the organization's board of directors, Danner agreed to host the event, but later decided to join her husband, **Bruce Paltrow**, at the London premiere of his film *Duets.* Golden child **Gwyneth Paltrow** came to the rescue, graciously agreeing to take her mother's place for the two-and-a-half-hour ceremony while she's in New York to promote her latest film, *Bounce.* "I'm indebted to my daughter for filling in for me. I'm thrilled that she's doing it," says Danner. The Advocate Awards celebrate representatives from New York's environmental movement, honoring those who shape public policy. We hope Gwyneth doesn't steal the spotlight from the cause at hand.

graphs: top, Henry McGee/Globe Photos; bottom, Fitzroy Barrett/Globe Photos.



Ben Affleck Gets Carried Away

For only the second time in twenty years, **Carrie Fisher** held her annual birthday party without co-host **Penny Marshall**, but that doesn't mean she spent the evening she turned 44 without a partner. According to an industry insider, the daughter of **Debbie Reynolds** and **Eddie Fisher** spent the latter part of the evening snuggling and smooching on a couch with Hollywood hunk **Ben Affleck**—as guests like **Tom Hanks** and **Rita Wilson, Meg Ryan, Courtney Love, Gillian Anderson, Laura Dern, Robin Williams, Paul Allen, Ellen DeGeneres,** Fisher's former boyfriend the superagent **Brian Lourd**, and her former stepmother **Elizabeth Taylor** looked on. Says one witness, "It was very casual but a bit bizarre. They were having fun—I guess he had some Princess Leia fantasy." When called for comment, Fisher's rep told us, "Oh, good for her." But Fisher's own response was a more circumspect: "The only person that I ended up with at the end of the night was my daughter **Billie**." Affleck had no comment.

bundle, and there weren't any left for the archives." On Thursday, however, *Post* trucks brought back enough of the framable editions from newsstands around town to satisfy the memento-hungry journos—who can now save them for the grandkids.

Erin Proves Voters Are No Boobs

Erin Brockovich recently voiced her opposition to California's Proposition 37, joining the list of celebrities making those quirky recorded telephone solicitations for votes. The measure, dubbed the Polluter Protection Act by Brockovich and her environmentally conscious cohorts, was sponsored by the oil, tobacco, and alcohol industries to avoid paying for damages that their products inflict. It would have reclassified fees for cleaning up ongoing health and environmental hazards as taxes (requiring complicated voting procedures before they'd ever be collected). An excerpt from the message: "This is Erin Brockovich. You might have seen the recent movie about my real-life fight against big companies that poisoned drinking water in California." The proposition was defeated last week. Erin didn't even have to cuss—or flash cleavage.

A Cuban Mojito Crisis

Will we have to say *adios* to a West Village dining hot spot? The Cuban model mecca Isla had its liquor license revoked on a technicality thanks to a lawsuit filed against the New York Liquor Authority by five area residents. One source tells us that this is "a case of a handful of people imposing their tyranny on the neighborhood," since the restaurant has been open for a year without complaint. According to block-association president **Armando Buria**, as the sixth liquor-licensed business to open in the past five years, Isla contributes to the area's noise as well as its inability to support the increased pedestrian and vehicle traffic. The restaurant's rep believes that "Isla has become the scapegoat," singled out among other area restaurants like Blue Ribbon Bakery, Boughalem, and 'ino because it is the newest addition to the neighborhood. Another resident quips, "I wish they had opposed McDonald's instead of this classy restaurant." Isla's owner, **Diane Ghioto**, says her license remains valid pending an appeal. "This is all about six seats at the ba" she says. "The Liquor Authority always sides with th community board when th is opposition, but I'm a me ber of the community, too." Even Castro lets you drink.

Next, She'll Shoot Jane Fonda in Blac

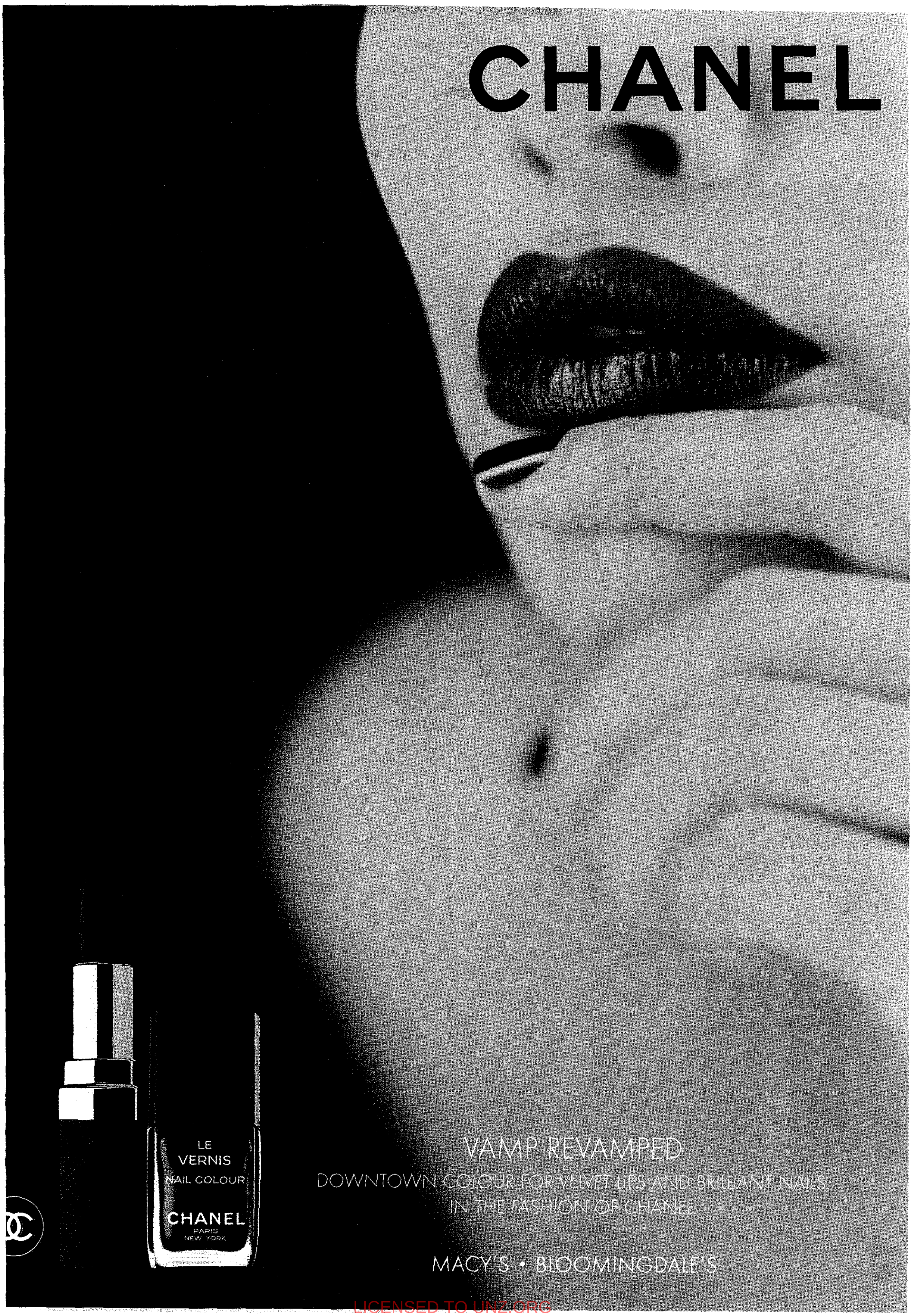
It's truly a jungle out there Last week, designing diva **Donna Karan** sent her troops to Vietnam to shoo an upcoming ad campaign **Milla Jovovich** and **Jerem Irons** star in the new ads, shot by **Mikael Jansson** in and around Ho Chi Minh City. When asked what the steamy ads are trying to co vey, Karan says the campaign is about "an adventu ous, romantic journey whe East meets West." Spotligh ing men's and women's clothing from the spring 2001 Donna Karan Collection line, the ads begin running in March.

Additional reporting by Abbey Goodman and Paig Herman.

Mainstream Moby Takes Stock

Napster enthusiasts may have been among the first to discover **Moby**, but he's not shedding any tears over the recent decision to start charging them for access. We asked the rocker about the latest blow to the online community when we ran into him at the Hetrik-Martin Institute's annual Emery Awards, which honor advocates for gay and lesbian youth. "On the one hand, I like the idea of people being exposed to music," he said. "But I also like the idea of having professional musicians, and in order to have them, people have to get paid." Moby went on to say that few people are aware of the insidious effect Napster has on certain musicians: "Because most college students and most relatively well educated people are downloading music and burning CDs, sales for good artists are down," he explained. "Radio looks at sales charts and says, 'Oh, all these boy bands from California are selling records, so that's what we'll play.' But the truth is, people are still listening to music; they're just not paying for it." Speaking of getting paid, we asked Moby how it feels to finally made the jump from cult figure to mainstream celebrity. "The only real difference," he said, " I have a medium-size portfolio or do I have a big one? I hope that doesn't sound sleazy." What's sl

Photographs: top, Fitzroy Barrett/Globe Photos; bottom, Robin Platzer/Twin Im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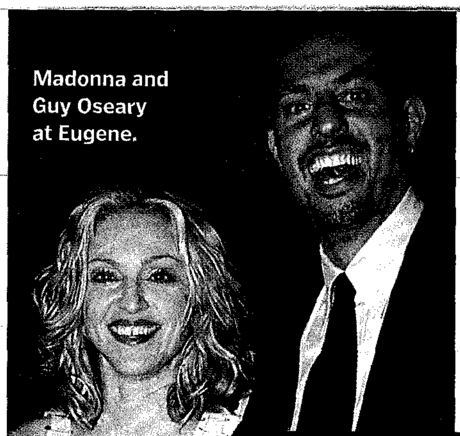
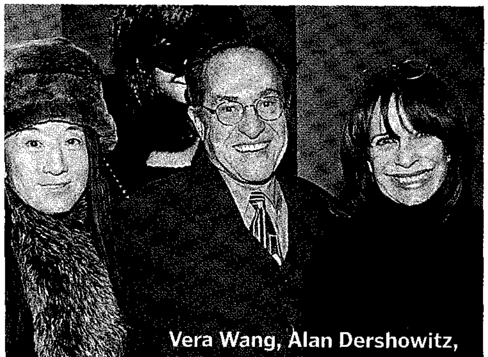
Scene



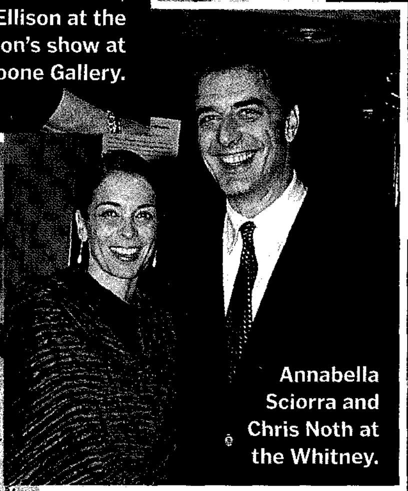
Madonna and Guy Oseary at Eugene.



Vera Wang, Alan Dershowitz, and Nancy Ellison at the opening of Ellison's show at the Mary Boone Gallery.

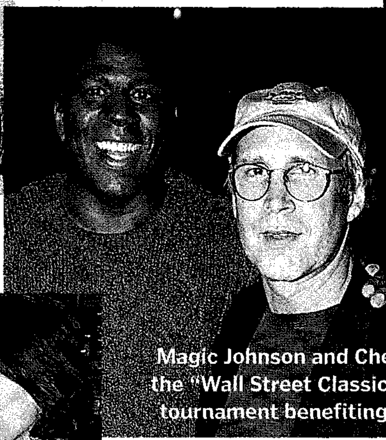
Victoire de Castellane at a Christian Dior jewelry-launch luncheon at Swifty's.

Mrs. Moltedo and Sarah Jessica Parker at the opening of Bottega Veneta SoHo.



Annabella Sciorra and Chris Noth at the Whitney.

Cyndi Lauper and Donna Karan at the Dia Center for the Arts fall gala.



Magic Johnson and Chevy Chase at the "Wall Street Classic" basketball tournament benefiting Jump Start.

Tiffany Dubin and Marina Rust at Strip House celebrating the publication of Dubin's *Vintage Style.*

Robert Altman, Iman, and Viscount David Linley toasting Linley's new book, *Design and Detail in the Home,* at Bergdorf Goodman.

Stars of David

Madonna was at Eugene for half an hour on November 5, just long enoug to become the object of worship for those celebrating her Maverick Records partner **Guy Oseary**'s new book, *Jews Who Rock.* **Chris Rock**, **Adam Sandler**, and **Ben Stiller** giddily rushed the pop st who wore a BRITNEY SPEARS tank top and was escorted by **Guy Ritchie**. As Madonna moved on **Rupert Everett** and **Ingrid Casares**, Stiller caught his breat and then rhapsodized over the funky merits of Judaism: "I thin it's a good thing for people to know—Jews really can get down!" "I' *half* Jewish," countered **Stephen Dorff**, "and let me tell yo bro, we *rock*!" He bolstered his argument by gesturing to another famous half-Jew, **Gwyneth Paltrow**, who had just ta en the dance floor.

DAVID AMSD

Step Class

"Once they start drinking they'll start dancing," predicted D.J. **Mark Ronson** surveying the chic costumed crowd streaming i to the Whitney Museum November 6 for the Gala 2000 in honor of the new Edward Steichen retrospective. Sure enough, flutes of champagne went *clink* and the patrons, decked out in the requested thirties a tire—cigarette holders, fox stoles, ascots, and hats resembling beaded bathing caps—began to undulate. *Se and the City's* **Chris Noth** tapped his foot on the sidelines as Whitney direc tor **Maxwell Anderson** shimmied wi his wife. "Look, a bunch of uptown pe ple with lots of money and no rhythm cried stylist **Phillip Bloch**, hoping to remedy the situation with actress **Annabella Sciorra**. "Let's show 'em how it's done!"

D

Photographs by Patrick McMullan

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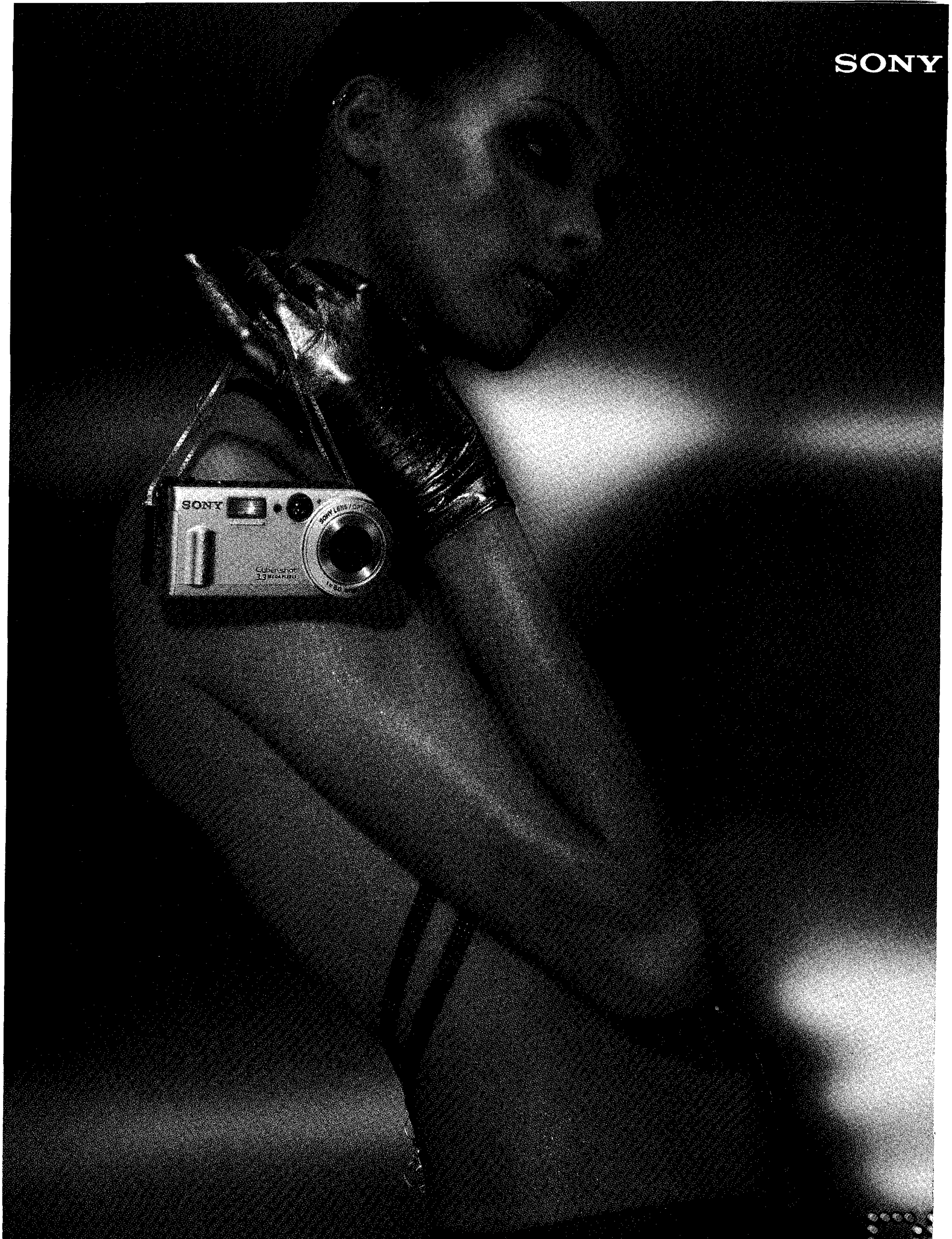

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In New York, it's not whether you win or lose—it's how you lay the blame—Fran Lebowitz

GOTHAM

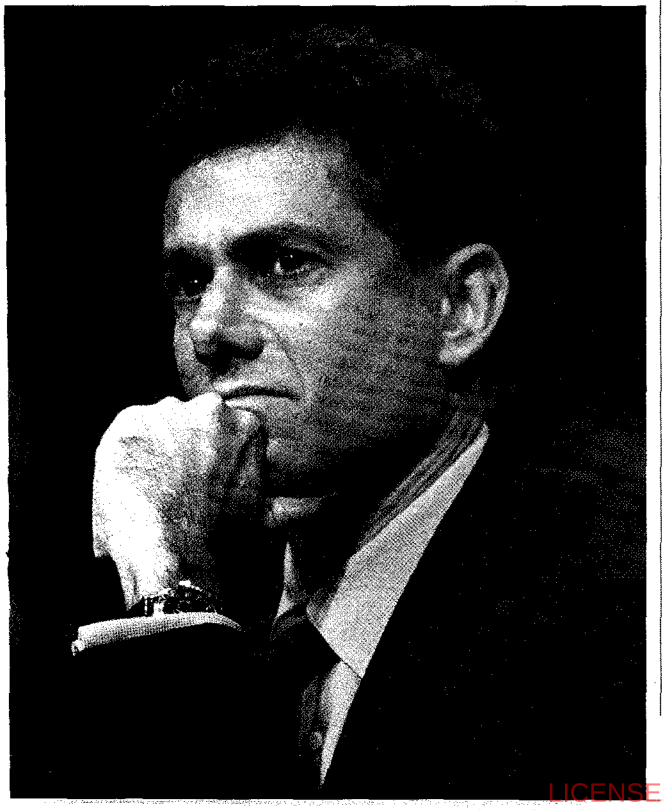
dited by Jessica Lustig

Pressed Suit

ow did Strauss Zelnick go from hit man to corporate hit? By Alec Foege

ast week, when Strauss Zelnick resigned as CEO of Bertelsmann Music roup, many in the business w him as the first inevitable sualty of the war between e record guys and the In rnet geeks. Others saw him the last inevitable casualty the war between the record ys and the media moguls. "The vogue twelve or fif en years ago—with Bob orgado at Warner Broth s, Alain Levy at Polygram, and Mickey Schulhof at Sony—was to have these business guys running record labels," says an executive at another company. "Strauss is the last of the business guys."

A preppy Harvard M.B.A., Zelnick ran movie and TV studios, a video company, and a software enterprise before joining BMG in January 1995. "I'm not Jimmy Iovine or Doug Morris or Clive Davis and I don't aspire to be them," Zelnick says. "I'm a manager of creative talent. What I don't do is engage in bullshit. I don't substitute schmoozing with the stars for knowing how the business works."



The immediate reason Zelnick resigned, along with his boss, BMG chairman Michael Dornemann, was that he and Bertelsmann chief Thomas Middelhoff couldn't come to terms on his role in a company Middelhoff had radically restructured to incorporate a stand-alone e-commerce division. By the time Middelhoff offered to make Zelnick chairman of the recast music division this summer, it had been stripped of its Internet component. Bertelsmann's surprise announcement of a $50 million partnership with Napster only added to the turmoil. Last week, the CEO job went to Rudi Gassner, whom Zelnick claims he fired in January. (Gassner says he left the company voluntarily.)

For the past five and a half years, Zelnick and Kevin Conroy, BMG's marketing head, had been creating a network of music Web sites, including Peeps (hip-hop) and TwangThis! (country). Middelhoff apparently grew impatient with their progress. A vocal Napster opponent, Zelnick has acknowledged his online strategy was more con-

>

Talking Points

Paper Wealth

Thinking they had a shot at a DEWEY DEFEATS TRUMAN keeper, eBay collectors lunged for rushed-to-judgment Election Night newspapers (the *Post's* BUSH WINS!, the Chicago *Sun-Times'* BUSH!) last week. Bids were up in the hundreds of dollars on Wednesday night. But buyers, like editors, turned out to be too trigger-happy. By Thursday afternoon, a glut of more than 1,000 new listings overwhelmed demand. Copies listed late in the week were running about $15.

★ Election Extra ★
NEW YORK POST
25
BUSH WINS!
Gore plans Fla. recount
Hillary takes N.Y. Senate seat

Fishing for Readers

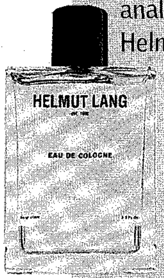
Before Melissa Bank wrote *The Girls' Guide to Hunting and Fishing*, she worked in advertising. So Francis Ford Coppola's pet literary magazine, *Zoetrope: All-Story*, had her compose a promotional letter to the 10,000 people who'd received free subscriptions but hadn't renewed: "You know the expression, 'Why buy the cow when you can get the milk for free?' I've never wanted to believe it. But you tell me . . . Maybe you've gotten serious about another magazine. Or you're just reading around . . . Of course, you can still see other magazines—not that we want to hear about them."

Photograph by Alex Wong/Newsmakers.

Talking Points

That New-Store Smell

That 2,000-square-foot stylized chemistry lab on Greene Street is in fact the new Helmut Lang Perfumery. Only five products are for sale. All on one shelf. So why the whole separate store? A spokesperson for Lang faxed this helpful explanation: "The Perfumery is analogous with actual Helmut Lang scent. Very pure. It is reminiscent of a cultural notion that has vanished: the esthetics of scents, oils and perfumes. . . . For his perfume, Helmut Lang uses the most essential of essences, those that one does not usually smell."



City Ordnance

The Upper West Side isn't known for its militiamen, but police recently found a military rocket launcher (unloaded) in a Dumpster on West 91st Street. According to the Marine Corps Website, the AT4 can plow through fourteen-inch tank armor at 400 yards. Ultimate effects: "Projectile fragments and incendiary effects produce blinding light and destroy the interior of the target." An Army spokesman added that it's also used to destroy bunkers (so prewar construction won't help) but declined to offer what it could do to, say, Trump World Tower, explaining, "I don't want to alarm the public."

Publishing

A House Divided

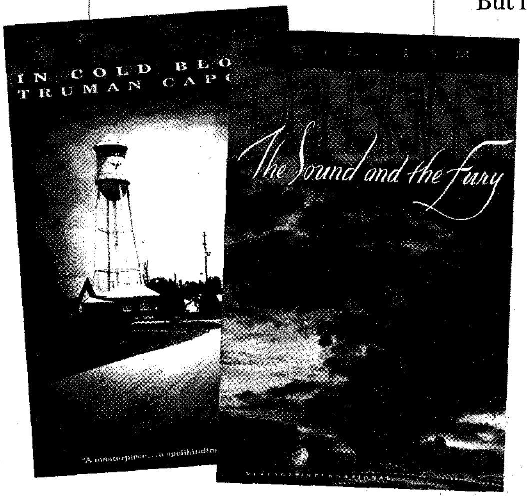
Random House made a quiet announcement two weeks ago that it had hired Viking Penguin editorial director Ivan Held to be the publisher of a new paperback imprint. He'll also be associate publisher of Random House under Ann Godoff. The good news for Held concealed the important fact that Godoff is moving to regain the advantage in a decade-old feud between the corporation's two star imprints, Knopf and Random House.

In 1987, control of Vintage paperback books was shifted from Random to Knopf. Former Random House publisher Joni Evans recalls that when she first arrived, she was told, "The good news is that you don't to have to run Vintage. We just gave it to Sonny"—Sonny Mehta, the British publisher who had just been installed at Knopf.

Many old heads in publishing still scoff at Evans's blasé attitude toward the loss of what they call the Vintage "gold mine." Ever since the imprint was moved, it has had the unnatural advantage of being able to choose books from both the Knopf and Random House lists. And the imprint's success in turning such unforeseen hits as *A Civil Action* and *The English Patient* into cash cows only underscores the open secret of the book business. As one executive says, it is "very hard to make hardcover publishing very profitable." But paperbacks? "Pure money."

Godoff naturally grew tired of seeing her best efforts become backlist profits for Mehta and Vintage publisher Marty Asher. "I assume it wi be a great pleasure for her to guide the paperback publication of her books," says Penguin's Susan Petersen, who lost Held to Godoff. "Books sell forever in paperback."

That's why rivals are askin what will happen to Randon authors like William Faulkn and Truman Capote, whose books, under license to Vintage, sell in the tens of thousands year in and year out. "The understanding," says Vintage's Asher, "is that any books with a history of a relationship between Random House and Vintage will remain that way."



But not so fast. "There's n definite rule right now," says Random representative Tom Perry. "But we'll be sensitive to authors wishes. If they wan to stay with Vintage they'll stay with Vintage." Asked specifically about the fate Faulkner, he answe "I don't know," adding, "That will be determined by Ivan." Faulkner could not reached for commer

MARION MANEK

STRAUSS ZELNICK

continued from page 23

servative than Middelhoff's but denies resigning over the Napster deal, calling himself "a good corporate soldier."

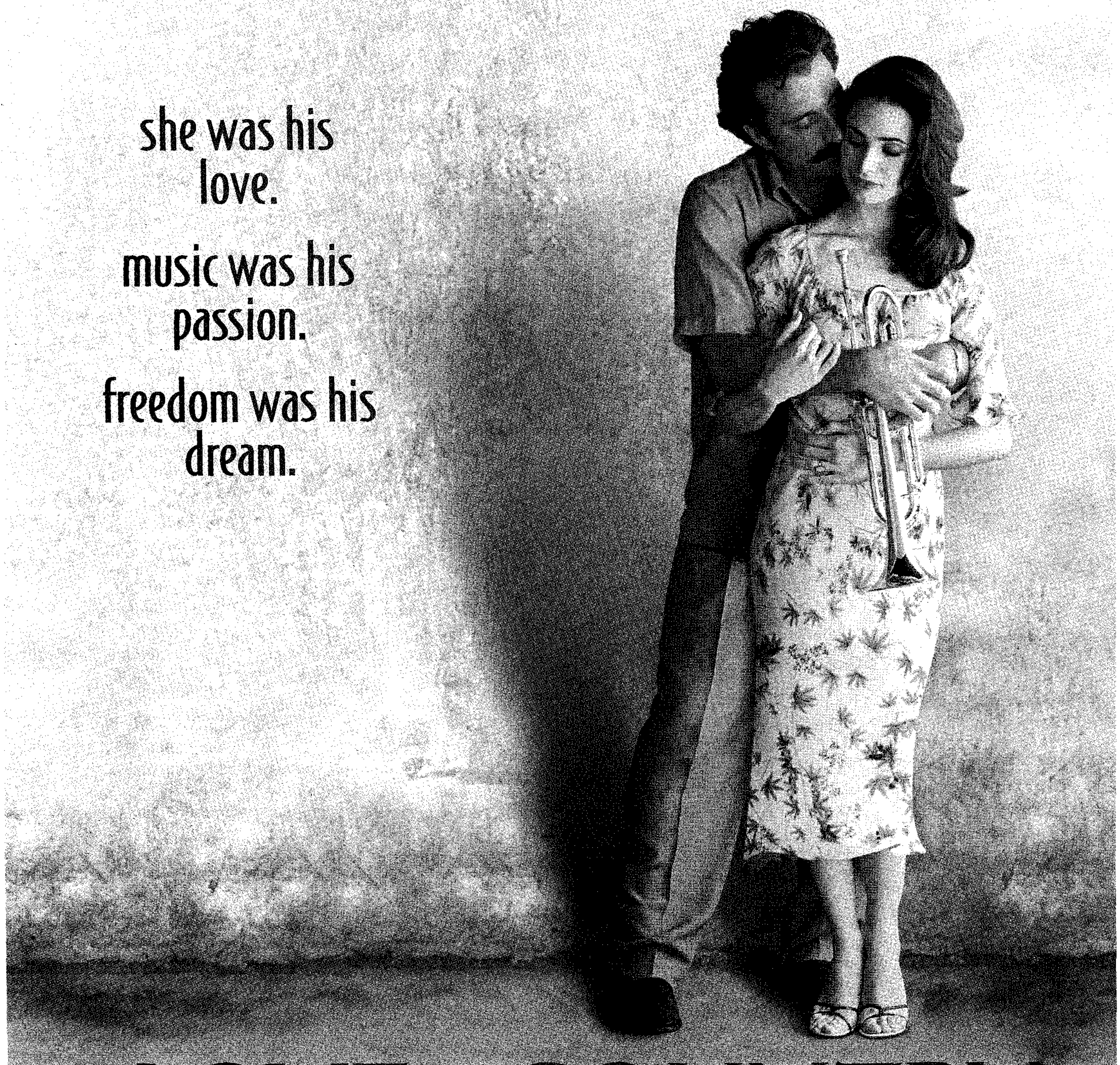
Some think he may have been *too* good. Zelnick expanded BMG's market share from 13.4 percent to 19.4 percent, but many of the company's hits came from BMG's Arista label and from its distribution deal with Zomba, parent company of Jive Records, home to Britney Spears and the Backstreet Boys. When 'N Sync left BMG-owned RCA for Zomba, Zelnick got involved in a legal battle that soured his relationship with Zomba CEO Clive Calder. Months later, he asked Arista president Clive Davis to step down. Both Calder and Davis have better relationships with Gassner. "I come from the *music* business," says Gassner. "My relationship with Clive Davis go back fifteen years."

Perhaps the New Economy—like the record business—demands a dressed-down risk-taker rather than buttoned-up M.B.A., but Ze nick says he learned anothe lesson. "If you don't own the candy store," he says, "don't complain about how they arrange the candy."

Photograph: top left, courtesy of Helmut L

HBO FILMS PRESENTS

ANDY GARCIA


she was his love.
music was his passion.
freedom was his dream.

FOR LOVE OR COUNTRY

THE ARTURO SANDOVAL STORY

MIA MAESTRO GLORIA ESTEFAN AND CHARLES S. DUTTON

HBO FILMS PRESENTS A CINESON PRODUCTION IN ASSOCIATION WITH JELLYBEAN PRODUCTIONS, INC. A JOSEPH SARGENT FILM ANDY GARCIA "FOR LOVE OR COUNTRY THE ARTURO SANDOVAL STORY" MIA MAESTRO GLORIA ESTEFAN DAVID PAYMER AND CHARLES S. DUTTON
MUSIC BY ARTURO SANDOVAL EDITOR MIKE BROWN PRODUCTION DESIGNER CHARLES C. BENNETT DIRECTOR OF PHOTOGRAPHY DONALD M. MORGAN, A.S.C.
PRODUCED BY CELIA COSTAS EXECUTIVE PRODUCERS ANDY GARCIA JELLYBEAN BENITEZ WRITTEN BY TIMOTHY J. SEXTON DIRECTED BY JOSEPH SARGENT
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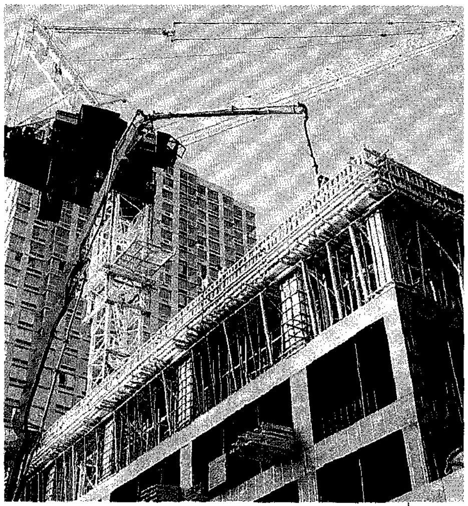
Real Estate EDITED BY CARL SWANSON

Going Up?

New buildings have kept on rising—along with the rents required to live in them. But is the bull market finally hitting a marble wall?



Over the past two years, 15,000 to 20,000 new apartments have been built in New York, and, appropriately enough for these boom times, almost all are for the well-off. But now brokers are warning that we might have too many fancy pads. "Nobody's building for the middle market," says Citi Habitats owner Andrew Hiberger. "And even though that's where the demand is, nobody's planning to."

A recent City Council survey pointed out that one in three city residents say they can't afford to live here. "There's no room for middle-income people, unless they have artificial rent regulations or bought their apartments years ago," declares Barbara Corcoran of the Corcoran Group. The other option is to change the definition of *affordable.* "There are plenty of affordable apartments," says Douglas Wagner of Benjamin James, "in the range of $3,000 for a one-bedroom." It's gotten to the point where Eviction Intervention Services reports a brisk business at its East 62nd Street location.

Meanwhile, Manhattan's freshly built apartments are renting at $60 or more per square foot. All those new towers on Sixth Avenue in the Twenties (pictured) only look cheap. D. G. Neary Realty's David Goldsmith says that since construction costs have doubled since the eighties, developers are offering perks like marble baths and free cable as a way to raise rents.

There are some signs that the luxury-only building boom has left the city oversupplied: Hiberger points to examples like a 2,400-square-foot Village duplex that had to drop its asking rent from $16,000 to $10,500 and a three-bedroom on 21st Street that rented for $10,000 this summer and now can't get half that. The usual fall drop-off in rental prices seems to be twice what it usually is, he notes, adding, "There are a lot of people who may have been priced out, but if they hang on, they're going to find themselves priced right back in." TARA PEPPER

On the Move

Quelle Bargain!

Mon Dieu! It looks like the Lycée Français, which in August put the six Upper East Side robber-baron palazzi it occupies on the market for about $100 million so it could move to more modern quarters, has found itself a buyer: Band-Aid heiress Libbet Johnson. Johnson recently put the 20,000-square-foot triplex she'd assembled at 1 Central Park West on the market for $62.3 million, apparently at the request of her hairdresser boyfriend Frédéric Fekkai, who didn't like it. Sources say Johnson, who made an abortive $27 million run on two connectable places at 820 Fifth before deciding to move to 1 C.P.W., wants to live in the finest of the six houses, the Beaux-Arts Sloane mansion at 9 East 72nd Street. To get it, she's considering buying all six (at a discount), with the intention of reselling five so the school has enough money to move. A school spokesperson said there are "a number of offers for the buildings," but "the word I have is that no deal is struck or close." C.S.

Big Deals

Gramercy

205 East 22nd Street

4-bedroom, 2-bath, 2,100-square-foot condo. Ask: $1.195 million. Sell: $1.125 million. Fourteen weeks on market.

With a live-in nanny, a bab and maybe more on the wa this couple couldn't squeez into their prewar two-bedroom penthouse, says thei broker, Corcoran's Ruth Samuels. She showed then TriBeCa lofts that caught their interest, but when th prices weren't right they ended up downstairs in th same building they were li ing on top of, the Gramerc Park Habitat. The building dates from 1896 and went condo in 1984. The new, four-bedroom place has beamed ceilings and a fireplace. T

Midtown East

415 East 52nd Street

3-bedroom, 3½-bath, 2,400-square-foot co-op. Ask: $1.35 million. Sell: $1.15 million. Three months on market.

"IT HAD TO BE OVER 2,000 square feet, had to have a large terrace, had to have great views, had to allow dogs, had to be in a good neighborhood, had to be a good price," says William I May broker Toby Gamsu about this high-powered couple's very particular shopping list. Most of all, "they wanted it to be in pe fect condition—they have no time to do work." So what did they get? Everything—except that they're gut-renovating the whole place. "It just wasn' their taste. It was modernized, and they didn't want that." The seller, a single man, was represented by Edward Lee Cave's Elese Reid. CHRISTOPHER BONAN

Photographs: top, Melissa Liebling-Goldberg; bottom, Patrick McMul

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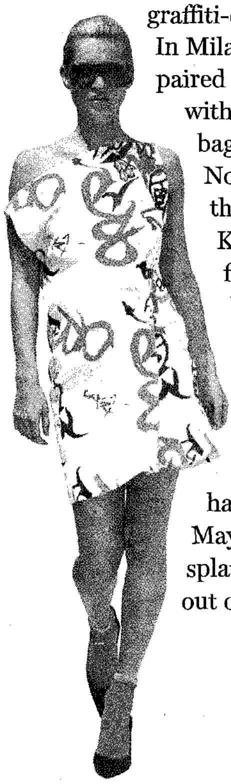
Style

Smart Set

Sigerson Morrison

In October 1995, when Kari Sigerson and Miranda Morrison opened their first shoe shop in a closet-size space on Mott Street, "we didn't put in A/C because we didn't know if we'd still be around in hot weather," recalls Sigerson. Five years later, they won't name numbers but will say that their wholesale business, which supplies Harvey Nichols in London and Colette in Paris, has increased fifteen-fold. Problem was, NoLIta's transformation into a merchandise mecca had made it nearly impossible to find a larger location in the neighborhood. Finally, a former vegetable warehouse around the corner at 28 Prince Street became available. The new shop, a double-height space designed by Sage Wimer Coombe Architects, also houses the showroom and headquarters. Jasper Morrison (Miranda's brother), who has worked with Capellini, crafted the cherry-red sofa and "mushroom" displays that showcase this season's sensation: stiletto-heeled boots ($550). As for the Mott Street spot, "we might reopen it as a handbag store," says Sigerson. "The landlord was really nice to us about the rent." SARAH BERNARD

The Writing on the Wall



Fashion editors took off for the European collections in their finest ladylike gear, but what they saw there was more 8th Street circa 1985 than Palm Court at tea time. In London, Luella Bartley put Kate Moss in a graffiti-covered dress (pictured). In Milan, Bottega Veneta paired neon boots and bangles with spray-painted leather bags and matching gloves. No coincidence, some thought—Bottega's stylist, Katie Grand (*The Face*'s fashion director), is Bartley's roommate. But then, in Paris, the caravan found graffitied tees with their Louis Vuitton invitations and graffitied monogram handbags on that runway. Maybe those PETA-paint-splattered furs can be taken out of the closet after all. SHYAMA PATEL

Carried Away

When men began ditching boring briefcases and backpacks and strapping on sleeker styles, perhaps it was only a matter of time before bespoke bags surfaced. Guys are clicking onto Timbuk2.com and Reloadbags.com, where they're choosing colors, fabrics, and pockets for about $100 a messenger bag. "You get exactly what you want," says a *New York Times Magazine* editor who has an orange R.E.Load bag. "When I was looking for bags in stores, there was always a feature that stunk. Online, I even got to choose the color of the interior." One cyclist and wine aficionado didn't stop at color: He designed a special pouch in his olive-and-khaki Timbuk2 bag for securely toting homebound bottles of Burgundy. CANDACE WALSH

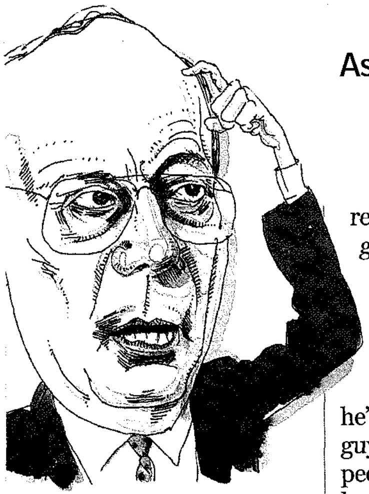
Bait and Tackle

Gym members know how quickly that thi veneer of civility can crumble when they'r faced yet again with Stairmaster that som one else has failed to wipe down. Now they'll get the chance to realize their fantasy of head-buttin tackling, and sacking one another at NFL Training Camp, a new Equinox class taught by Louis D'Agostino, a former running back for the Ne York Jets. Participants are divided into teams, given a group leader, an then rotated through a series of stations that includes jump-rope marathons, crunches, and step-ups lightning speed, while D'Agostino plays coach. Now, if only he could teach passing and catching as well, the Jets themselves might sign up for a refresher. S.B.

Photographs: clockwise from top right, Joe Scafuro (2); AP Wide World; Firstview.com; Karen Pear

I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO



As the messiest election in decades stalls in Florida, our correspondents survey the damage from their banquette at Le Cirque.

Maer Roshan: A day after the
lection, it looks like the clos-
st presidential race in U.S.
istory may end up decided
y a bunch of Jewish retirees
n Century Village. It's a bad
pisode of *The West Wing.*

Al D'Amato: I'm not sure if it's
omedy or drama. I mean, a
ead guy winning Missouri?
Vho could make that up?

M.R.: A week ago, you *both*
greed a dead man would
ave a better chance of get-
ing elected than Gore had of
vinning the popular vote.

Al: I was wrong. I honestly
hought Bush would win the
opular vote and struggle
vith the Electoral College.
ut even despite Nader, Gore
an stronger than anyone
uspected.

d Koch: But if Gore ends up
sing, as he *still* might, it will
e his own fault. He ran a
ery weak campaign, and his
iggest mistake was not tak-
ig advantage of Bill Clinton,
/ho helped get him there in
ie first place. Clinton would
ave been terrific in Florida.
ome to think of it, *I* would
ave been terrific in Florida,
ecause so many of those peo-
le are from New York, and I
o very well, regretfully, with retirees in particular. I'm a *god* in Century Village!

M.R.: How will this affect Nader's political future?

Ed: If there's any justice, he'll go down in history as a guy who screwed the very people and programs he said he believes in, especially the environment. He fanned his ego.

Al: But there's no question he's become a political force who can now demand tremendous concessions from the Democrats. Nader has become the Democratic Buchanan, which is terrible for them! The Republicans had to kiss Buchanan's butt for years! Now he's just the butt of every joke.

Ed: Speaking of jokes, shall we talk about the media coverage of all this? They don't know *what* to do. You turn on CNN, and they're all gibbering away, not making any sense. I think there should be a rule that if reporters have nothing smart to say, the networks should cut off the mike and play Beethoven. I'd prefer it, and so would the country.

M.R.: You don't have to get snippy about it! [*Laughter.*]

Al: I agree with Ed. The media's in such a rush to declare a winner that they don't bother to confirm their data before throwing it on the air. They've lost lots of credibility.

M.R.: It now appears that this election may not be decided for weeks. Is it damaging for the country if this is drawn out for much longer?

Ed: I don't think so. We have a president for two more months. The republic will be safe until then.

Al: I think it's damaging if the two sides attack each other in an arbitrary, nitpicking manner. Gore especially has a lot at stake. If he goes down as a sore loser, he'll ruin any chance of a comeback. But since Gore won the popular vote, even if Bush takes the Electoral College, Gore will walk away a greatly enhanced figure. He'll be like a shadow president.

M.R.: Were you shocked by the margin of Hillary's victory?

Al: In the final days, I thought she'd win, but never by twelve points! Upstate she got 47 percent of the vote! No one would've predicted that.

M.R.: After a series of statewide Republican losses, some believe that Lazio's defeat proves Pataki isn't as popular as he thinks he is.

Al: Nonsense! Pataki is no more responsible for Lazio's loss than he was for mine. The people made a choice. If anybody was a loser, it was Mike Murphy, Rick's campaign consultant. The arrogance! *He* lost Lazio the election. Rick had a great opportunity to tell people about his accomplishments! Instead, he trusted so-called experts who just beat up Hillary without offering any alternative. I suggested to Lazio's people that they switch tactics, but I'm a has-been. An old shoe! Only you and Ed listen to me. [*Laughs.*]

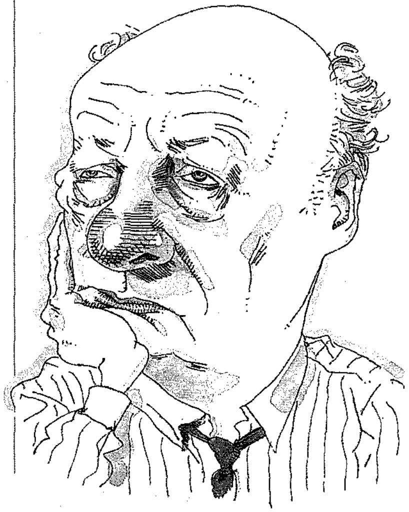
M.R.: Andrew Cuomo claims that Hillary's win was a personal repudiation of Pataki.

Al: The only governor repudiated in recent years is Cuomo Sr.! And if Pataki were lucky enough to draw young Cuomo as an opponent, he'd kick his butt.

M.R.: Let's move on to New Jersey, where Jon Corzine—

Ed: —proved that *anyone* can buy an election if they spend $65 million! What an atrocity! I agree with him on the issues, but when you buy an election, even if you're a saint, you belong in hell.

Al: I agree. Though if Corzine hired *me* as a consultant, I could have saved him $50 million and he'd have won even bigger. I'd have told him, "Corzine, shave your silly beard, and you'll only need to spend *$15* million." ■



ıstrations by Joe Ciardiello.

Michael Tomasky THE CITY POLITIC

The Next Campaign

With Trent Lott already acting the playground bully, Mrs. Clinton is girding for the coming round of naysayers—her colleagues-to-be on the Hill.

A CAMPAIGN AS LONG AS THIS ONE turns on many pivotal moments. But if you're in search of one defining episode that helps explain why Hillary Clinton won this race so convincingly, I'd recommend you examine the 24-hour period from Thursday evening, November 2, to Friday evening, November 3.

No more black pantsuits? Senator-elect Hillary Clinton and supporters on Election Night.

It was around 7:30 P.M. on Thursday when Governor Pataki, talking to New York 1's Andrew Kirtzman, said that the phone calls the state Republican Party had been making to voters linking Hillary Clinton to acts of terrorism such as the bombing of the U.S.S. *Cole* were wrong. Rick Lazio, the governor added, had said they were wrong.

A regular citizen watching the program might have let those dozen or so breezily uttered words pass, but every insider watching knew instantly what they meant: Lazio had not denounced the calls, and now, because Pataki had forced his hand, he was going to have to. A Clinton aide later told me of the reaction among staffers who were watching the interview together in the Clinton war room. "Let's just say," this aide says, "we all had really big smiles."

The next morning, in Syracuse, Lazio caved. "I didn't agree with the calls as they were made and communicated that privately," he told reporters. By the time those of us following Hillary around that day learned of Lazio's remarks, she had already held her daily press briefing, so we couldn't ask her about it. But there was no need. When the other side is talking itself into oblivion, you keep quiet.

A few hours later, though, Hillary had to do some fast talking. It was a little after 5 P.M., and we were in a ballroom at the Plaza, where Hillary was speaking to the Anti-Defamation League. She lit into Lazio, calling such tactics "beneath anyone who wants to go to the United States Senate to replace Daniel Patrick Moynihan." The speech, or that part of it, was dramatic enough; but at that same moment, a more riveting—and, to the Clinton campaign, potentially crippling—story was developing out of public view. Communications director Howard Wolfson began receiving calls late that afternoon about a letter, on White House stationery and bearing Hillary's signature, thanking the American Muslim Alliance for the plaque it had presented her the previous June. A week before, Hillary had denied knowing that the AMA had hosted the infamous fund-raiser. The letter seemed to suggest otherwise.

Hillary finished her speech, and aides told us there would be a rare, second press availability in a few moments. They didn't say what it would be about. A hal hour or so later, Wolfson emerged hand ing out still-warm copies of the Whit House letter. Hillary had been mad aware of the letter right after her speec It was decision time: Deal with the lette or go into hiding. The Hillary Clinton w got to know in the White House, who i structed her lawyers to stonewall Whit water probers, would clearly have opte to ignore the story. But the Hillary Cli ton who'd learned how to douse flame rather than fan them told her campaig team: Let's get this out now.

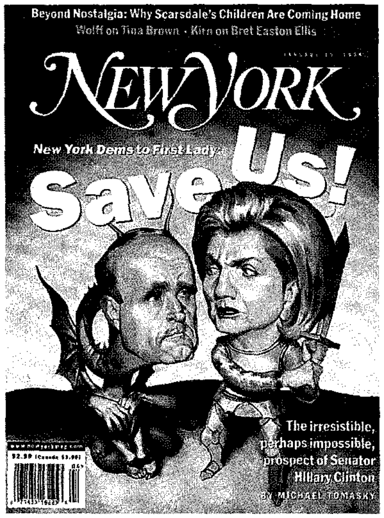
The decision averted a potentially dis astrous news cycle. If she'd waited unt the next day, when the letter was alread in the papers, the press would have bee howling at her for a response. She woul have been forced to endure one of thos sweaty press conferences, and she woul

Photograph by Rick Maiman/Matr

have looked like she was lying even if she wasn't. The letter was obviously a form letter that she didn't sign or write herself. Whether she had subsequently come to know of its existence is another question, but it's one that her preemptive strike helped bat away. The letter was a big story in the next day's papers, but it wasn't anything like it might have been had the old, stonewalling Hillary been in charge.

"It's something she never could have done a few months ago," said one aide. One had only to watch the two campaigns react under pressure to see hat only one candidate had learned how to handle it. The moment crysallized Hillary Clinton's progress, and it was clear by that Friday night hat Rick Lazio's already slim chances had vaporized.

TWENTY-TWO LONG MONTHS AGO, WE RAN our first "Hillary's running" story. Then, it was little more than something to ruminate over. But there was always a certain only–in–New York logic to it, which even her first opponent, Mayor Giuliani, seemed to accept in his gracious remarks about her last week. And so, here we are.


Beyond Nostalgia: Why Scarsdale's Children Are Coming Home
Wolff on Tina Brown · Kirn on Bret Easton Ellis
NEW YORK
New York Dems to First Lady:
Save Us!
The irresistible, perhaps impossible, prospect of Senator Hillary Clinton
BY MICHAEL TOMASKY
www.newyorkmag.com
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Dragon slayer: The call goes out.

What happens now? The tabloids and the cable shows will see to it that the Bill-and-Hill soap opera will continue, especially once Bill hits town and gets photographed chatting up his first supermodel. The conservative press will keep the she's-secretly-running-for-president story bouncing. Many of her Republican colleagues will spend the first year trying to humiliate her. Trent Lott wasted no time in makng the utterly vile pronouncement that he hoped "maybe lightning will strike" and Hillary wouldn't show up.

The glamorous new Senate office building is the Hart; the GOP will assign Hillary a top-floor office—the beter to make her wait, and wait, for the nefficient elevators—in Russell or Dirksen. She will be operating once again under the scrutiny of the Washngton media, and so old catchphrases ike *billing records* and *travel office*, which the New York press never cared much about, will reappear from time to ime. And the Capitol Hill press corps will have to experience for itself the vertiginous sight of, say, Hillary riding that little subway from the Senate office buildings to the floor with Secret Servicemen at her side. It will be strange, for a while, for everybody.

Stranger than she deserves for it to be, actually, because she has achieved, since those distant, Listening Tour days, a kind of normalcy. She ran exactly the sort of campaign she told New Yorkers she would run. Hillary often danced away from reporters' questions. But with voters, she was pretty straight. Upstate economy. Education. Health care. Now she has to do the work, of course, but no one can accuse her of not laying out, in a consistent and specific way, the initiatives she hoped to undertake as senator. That's an accusation before which her opponent, like many other candidates I've covered, would crumble.

More than that, she was not, for both good and ill, what most people thought she'd be. Both those who hate Hillary and those who love her long ago formed strong ideas about who she is. But what she demonstrated as a candidate in her own right is that neither of those images of her, of the radical she-devil or the feminist lioness, is correct. What she ran on (a politically lukewarm moderate-to-liberal program) and the way she ran (methodically, earnestly) showed someone who just maybe isn't as fascinating or exotic as all the overheated press about her would have us believe.

She remains difficult to read, so one still can't say with confidence what her real goals are. And even many people who aren't Hillary haters still have reason to harbor a few lingering suspicions about her motives, which she will dislodge only with time. But it would count as one of history's little ironic jokes if what she wants out of life is exactly what she's been saying for the past year and a half: to be in the Senate, and to become a New Yorker.

She's taken care of the first one. As for the second, Ed Koch used to say that becoming a New Yorker takes seven years. She'll be kosher, in other words, just in time for re-election. ■

E-mail: tomasky@aol.com

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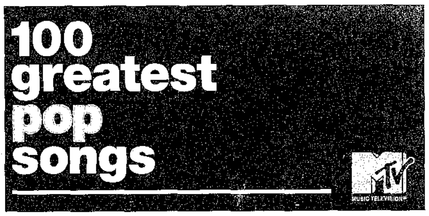
The 100 Greatest Pop Songs



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Michael Wolff THIS MEDIA LIFE

The Losers

The candidates got the vote they deserved. Turn the election into a marketin arms race, and it's bound to end in mutually assured destruction.

BEFORE THE BUSH DRUNK-DRIVING DISCLOSURE, the Maine lawyer who did the outing had heckled Bush at a campaign rally with catcalls of "Wiener boy." My favorite line of the campaign is Dubya's challenge to the heckler: "Who you calling wiener?" While we can't be sure of the likely president-elect's tone here—was he bar-fight mad? Just feisty? Truly in his element?—I'll bet he was in some way moved by the word. (Of note, the song "Shout," from the movie *Animal House*, was the background music to the Election Night campaign party in Austin.)

Then there's the delightfully characteristic line, certainly worth savoring, that Al Gore delivered when George got annoyed about Al's taking back his initial concession on the small matter of who had won the presidency: "You don't," said Al, "have to get snippy."

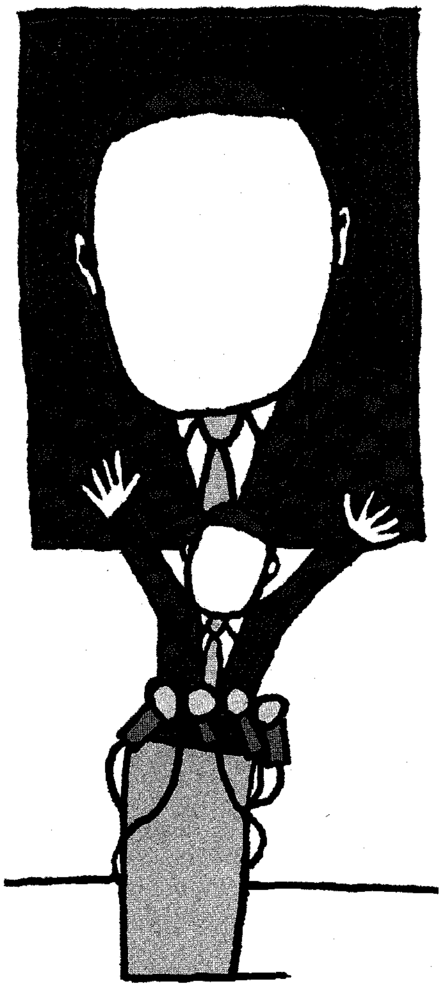
There you have it. Wiener and Snippy: the candidates nobody wanted.

True, there was one moment, early on during election evening, just after I got an e-mail flash that the French were projecting Gore as the winner (the French!), and after everyone on TV went with Florida, Pennsylvania, and Michigan for Gore, when, briefly, I felt a certain transformation take place around him. Al seemed suddenly . . . commanding . . . presidential. I could feel him rising above the small-timeness, the Wiener- and Snippy-ness of the campaign. I felt a flush. The phone was ringing. My friends were happy. My mother called. My children were into it. I had a clear recollection of the dawn of the last Democratic administration—a sudden rush by many people I knew to Little Rock by late afternoon on Election Day 1992.

But my reaction here, my imbuing Gore with presidential fondness and stature, was, I realize now, Pavlovian.

Presidential night is supposed to produce a president. If it's the guy you've voted for, at the moment they say they're projecting him to be president you gladly feel he's presidential.

No doubt, my counterpart out there in the great Bush landmass (that sprawling Republican-red America in the South and West) also felt, by similar habit, that happy days were here again shortly after the networks reversed their first projections—or, more precisely, the Voter News Service projections that the networks offer as their own ("ABC is projecting . . .")—and that Wiener boy was, suddenly, some substantial man.



Now, while we can possibly all be forgiven—the networks too—for assumin someone would turn into a genuine president on Election Day, it really took only moment's thought to realize that thi ending—comedy, disarray, exhaustion paralysis, crankiness—is a much more fitting one.

We are clearly not meant to so easil get free of Wiener and Snippy (or they o each other). Nor are they meant to ris above their Wiener- and Snippy-ness.

THE PRESENT MESS SURELY INSPIRES DIFFERENT feelings from, for instance, the disillusion that the Republicans certainly fel in 1960 when their victory was stolen and that the Humphrey people felt i 1968 when it became clear that victor could have been grasped with just a fe more days of campaigning. Even th weird situation that it's South Florida–which over the past few years has see habitual voter fraud (the Miami mayora election was reversed)—that holds th key to the election, and that it's Bush' brother (as though Bobby Kennedy wer the mayor of Cook County in 1960) i substantial control of the lockbox, doe not first and foremost suggest that anything here was criminally snatched awa (in some ways, it even reflects badly o the Bushes—so bumbling they can't eve efficiently steal their own election).

No, everyone seems to understand tha it isn't old-fashioned corruption that ha most of all undermined the politica process but rather a different order o contempt—one that has resulted in profound lack of conviction about eithe of these shmendricks.

Who won? The worst, or most telling thing that could possibly happen happened: no one.

Which was exactly what made Electio Night thrilling or horrifying—or titillating. Everybody was so exposed. So hapless. So unscripted.

Illustration by Scott Menchi

You saw not only the undoing of the olitical process but its doubly weird reflection through the undoing of the melia process. These guys on television—nablers of political blandness—came nhinged, proving, among other things, hat they have absolutely no idea what hey're talking about, that anchors and nalysts and pundits are, in the end, just ewsreaders, saying whatever wrongeaded stuff Voter News Service (the idots who made their prediction without emembering that part of Florida is in entral Standard Time), in this intance, tells them to say. *Yes! The trifeca! . . . Florida . . . Pennsylvania . . . ichigan!!!* “Networks do not call uness they have a high degree of certainty,” dded Jeff Greenfield in stentorian ones (he really must be stopped).

Then . . . *Oh, no, sorry about that . . .*

Later, with renewed confidence, the nchors pronounce Bush the winner. You can take that to the bank,” Dan ather says. But then time passes withut a concession. You can see the nerousness take hold. Tom Brokaw beomes inarticulate, subverbal. There are trange jokes, weird laughing. They lon't know what's happening.

The network guys, the master tacti-ians and narrators of the American poitical drama, have misplaced the script. his predictable, semi-fictional, jejune vorld they have made their careers talkng about suddenly does not exist.

It's chaos. Their carefully assembled lection Night package has unraveled. obody on television has the vaguest dea of what's going on—in Austin, in ashville, in Florida. It's not just that hey have no information—it's also that hey have no bromides. Tom Brokaw, uthor of that paean to American virtue *he Greatest Generation,* possibly the nost soggy, cliché-ridden, soporific ook ever written, has to deal with omething more complicated than the rand American pageant. And he falls part. He and Tim Russert, with his goo-the-head-of-the-class marker board, re staring into the camera without a hing to say.

It's a breathtaking moment.

Politics is unfolding in real time. Both andidates have been rejected. And no ne knows what to make of it.

OSSIBLY, EVEN REASONABLY, WHAT WE ave here is the last campaign. On the nost functional level, if a campaign an't produce a winner and a loser, it retty much ceases to be useful.

This may be an inevitable outcome of arget marketing. One of the few things roven in the 2000 race is that if you can focus media precisely enough, you can produce, within a margin of error, exactly the results you want (almost on an hour-by-hour basis—indeed, these results don't last much longer than an hour). If you can subatomize your market closely enough, and supply maximum money, any gap can be closed—at least for the moment. You are really buying votes. It isn't different from Mayor Daley stealing Cook County. The only problem is that both sides are targeting—or stealing.

Surely we are at a moment where all reasonable men and women have begun to look at the political process—its cost, its relentlessness, its repetitiveness, its abuse of language, its habitual promotion of the second-rate—as, if not corrupt, asinine and fruitless. Certainly, judging from my mail, the only people who cling to the idea of a political discussion are the disturbed or compulsively self-interested.

"One of the few things proven in the 2000 race is that if you can focus media precisely enough, you can produce **exactly the results you want.** The only problem is that both sides are doing it."

And then there is the growing lack of interest in politics on the part of the media—just at the moment when there is no politics except through the media. Politics has become a story that no one, beyond a cadre of specialized reporters, wants to do anymore. At a luncheon a few weeks ago of *Time*'s campaign staff, *Time*'s editor Walter Isaacson characterized the magazine's approach to the campaign as “biographical” (other organizations also took this route; the New York *Times,* in fact, seems to have run the same extended “Journey From Carthage”- or “Yale to Midland”-type bios repeatedly throughout the campaign). This is an approach the media takes when an event loses its essential narrative appeal. We've given up on the real story—indeed, there may not be a real

Continued on page 143

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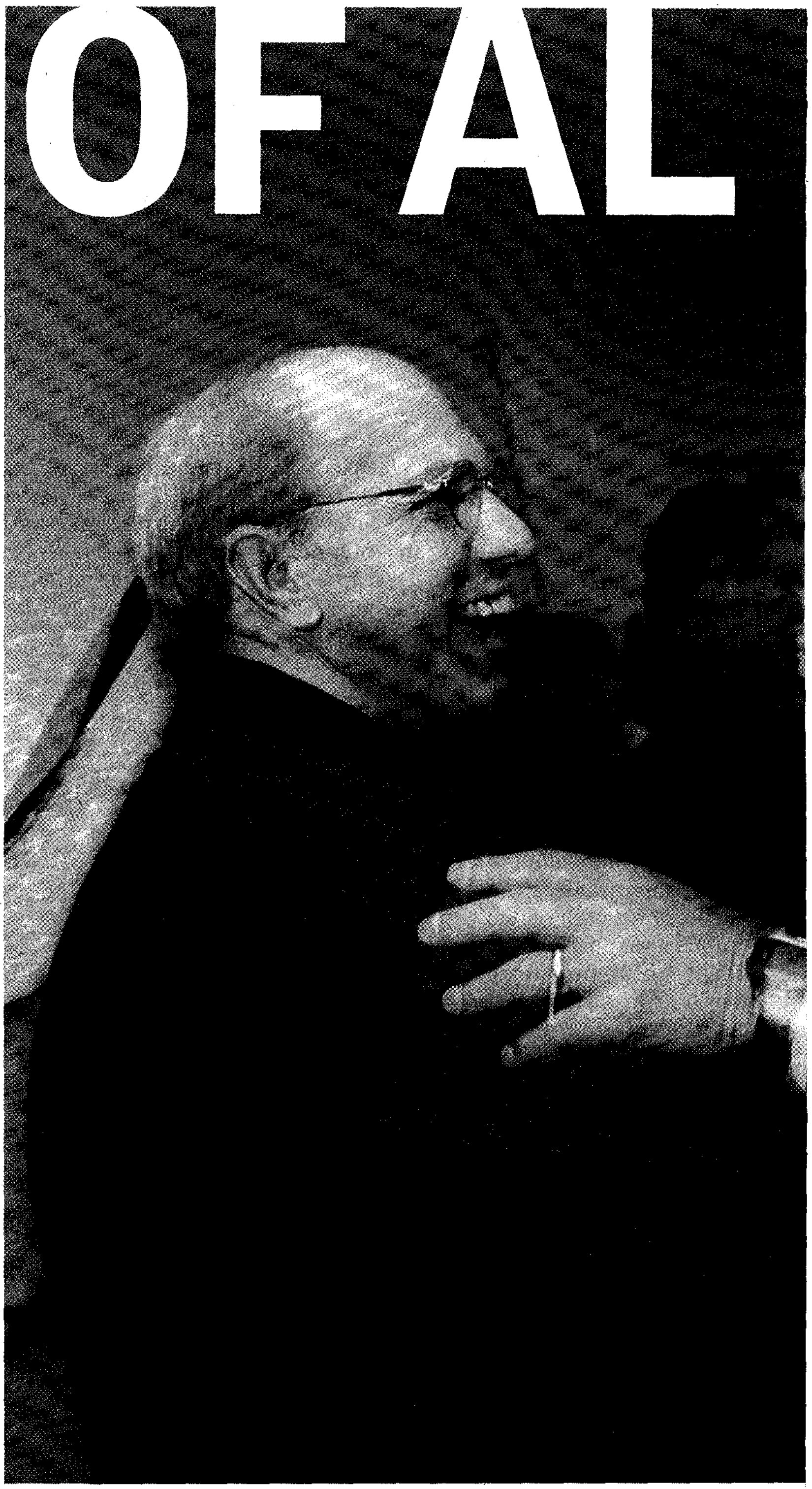
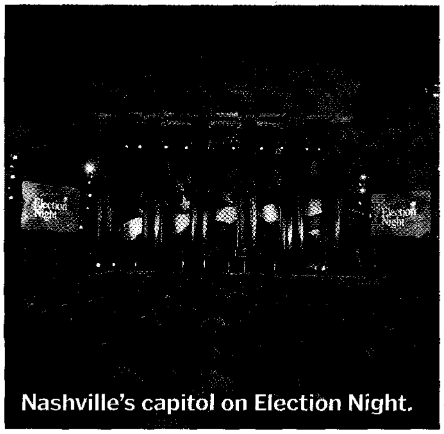


ON THE LONGEST ELECTION NIGHT IN HISTORY, STEVE ARMISTEAD IS DOING WHAT HE'S ALWAYS DONE: TAKING CARE OF HIS CHILDHOOD PAL, AL GORE.

By Lisa DePaulo



Nashville's capitol on Election Night.

AP/Wide World Photos

TWO DAYS BEFORE THE MOST HARD-FOUGHT presidential election in American history, Al Gore's closest childhood friend is headed to a Tennessee Titans game, with a pile of pals in the same tour bus that carried Al Gore to the debate in St. Louis. "We gon' win this thing!" Steve Armistead shouts.

The Titans have never lost a home game yet.

"Just like Al Gore," notes one of Steve's guests, Dolly, who also grew up with Al. "*He* never lost a race in Tennessee either. And he's not gonna lose this one!"

"Damn right, Dolly."

The tour bus, which sleeps twelve and is equipped with sixteen TVs, is partly owned by Steve ("just a little side business"). Which is how it came to carry Al around St. Louis. "I brought it down there for him 'cause I knew he'd be more comfortable, and he just loved all the gadgets," says Steve, a year older than Al at 53. He slips to the back of the bus to fetch some refreshments.

"I don't know what the hell Steve sees in Al Gore," says Dick, another of Armistead's friends, who's a lobbyist for the nursing-home industry. He's not joking. Two more of Steve's guests are wearing Bush-Cheney buttons. "But lemme tell ya," Dick adds, "A Gore hasn't got a better friend."

"And Al knows that," says Dolly, de fending her man. "He's said as much."

"And then he said, 'I *invented* Stev Armistead,' " cracks Dolly's husban Jim, who has brought along a Gore mas for the game.

"That's all right, y'all joke all you want says Steve. "But we gon' win this thing."

Steve Armistead is the guy who kee Al Gore real—or tries to. Who's been the

PHOTOGRAPHED BY MARC ASNIN

Judgment day: Steve Armistead and Al Gore confer at the Forks River school just before Gore casts his vote.

Saba

r 44 years to remind him where he came om. Who's suffered with him through very crisis and every campaign since ore first ran for Congress in 1976, when teve drove the candidate on Election ight from Carthage to his victory party Lebanon, Tennessee. When they began eir trip, Armistead recalls, Gore was ay down in the polls and "not a happy umper." But by the time they arrived, he ad won the race.

Losing is just not in Steve and Al's repertoire. Especially now. "If he loses this one," Steve had confided the day before the game, "it will be the closest thing to dying for him." Which is why, even during the harrowing days that followed the longest Election Night in history, Steve still has no intention of giving up.

Three hours into the Titans game, Steve is watching calmly from the upper deck as his team is down by three in the fourth quarter. The rest of the crowd is going insane. "It's gon' be all right, they do this all the time," he says, popping a wad of tobacco into his mouth. With barely a minute left in the game, he's still confident. "I'm tellin ya, we're gon' win." And then, with eight seconds to go, they do. "Told ya," says Armistead, breaking into a wide grin. "Now you just wait till Tuesday, lil' girl. Gon' be just as exciting."

IT'S TUESDAY, AND ARMISTEAD IS BARRELING down Route 70 in Carthage on his way to the Forks River Elementary School, a trip he has made every Election Day since Gore first ran for office. Tradition calls for him to stand against the powder-blue-painted cinder-block walls, outside the gymnasium where they used to shoot hoops, just to be there when Al enters to cast his vote.

On his way to the school, Armistead's cell phone rings for what seems like the twenty-third time. "Nah, it ain't rung 23 times. You Goring me?" He laughs. "We can't have *any exaggerations* today." He picks up the phone. "Gimme something good," he answers. "Uh-huh. All right, lemme holler back at you." He hangs up. "I told you we gon' win this damn thing." The early exit polls look excellent, he reports. Hell, even the media is getting with the program. "CBS has him up now," he says with a snort. "We go fifteen damn months and don't lead in a damn poll, and on Election Day we're up in all of them! Those sonofabitches—rootin' for a pinhead!"

Course, Steve never doubted for a minute that Al Gore could pull it out in the end. Well, okay, there was that moment two weeks ago when he found himself in the fetal position, sick with the realization that the Pinhead was really ahead. But he rallied. Gotta be there for Al. Like he's always been.

And this morning, he's especially insistent. "We gon' be drinkin' outta that Jack Daniels punch bowl in the White House! Just like Al promised." At a fund-raiser his buddies threw last year, the vice-president cornered a few old friends and told them that if he won, he'd keep a punch bowl of bourbon filled for them at the White House, just like the first president from Tennessee, Andrew Jackson, had reportedly done. "And he will," says Steve. "You gotta know Al."

STEVE KNOWS AL. THEY HAVE BEEN FRIENDS since Gore was 8 and Armistead was 9, bonding at the Smith County Fair, where Al "was showing his daddy's cows." As kids, the boys worked on the farm each summer, sneaking beers by the Caney Fork

River and skinny-dipping in the public pool. They lived within a mile of each other, with nothing but hills in between.

Steve's father was a clerk in an auto-parts store; Al's was a U.S. senator. "But we didn't talk about junk like that," Steve says. When Steve was 10, the Senator gave him a job on the Gore farm, where every summer Al would join him from Washington, D.C. They spent their days together tending to the cows and their evenings getting into trouble.

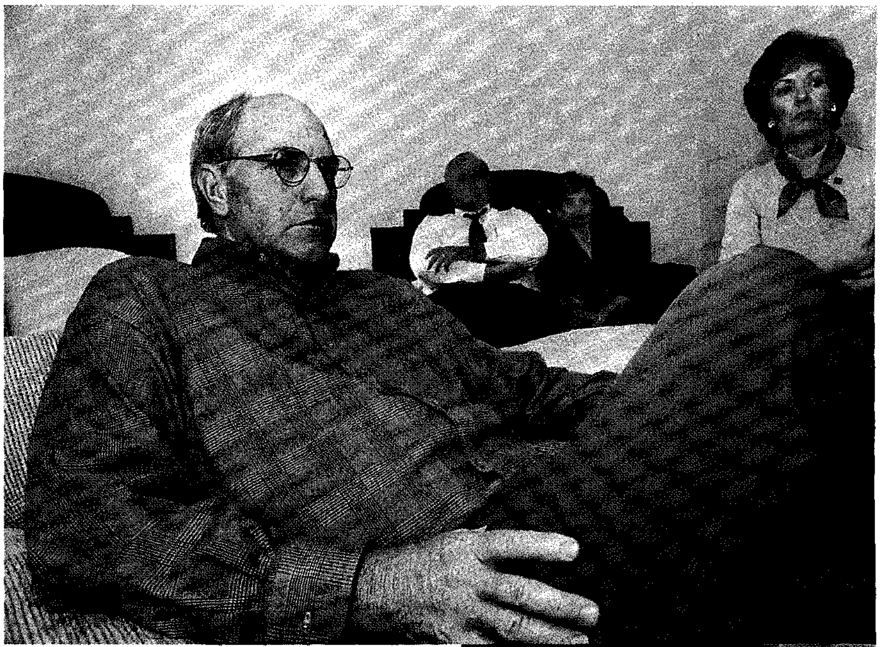
By the time he was 17, Al had met his second girlfriend, Tipper; his first and only other girlfriend was Steve's sister, Donna. "I love Donna to death," says Steve. "We're blood kin." But they haven't spoken in two years, in large part because of Donna's decision to sell stories about dating Al Gore to the tabloids. "You just don't do that to someone you love," says Steve.

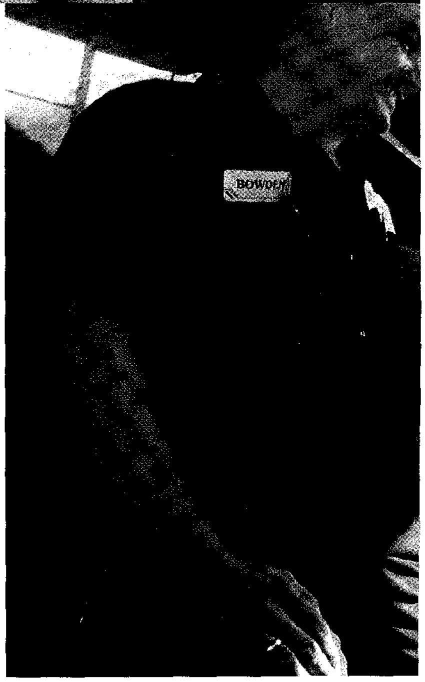
When Steve graduated from high school, uncertain of his future, Al called him from Washington. If he wanted to move to D.C. and go to college, Al said, the Senator would get him a job to help him pay his way through. So, while Al went off to Harvard, Steve worked as the elevator man in the Senate Office Building on Capitol Hill, and took political courses at the University of Maryland, but did poorly and soon returned to Tennessee, where he went to work building roads and driveways. Today he's the roads superintendent for Wilson County, a political job he swears Gore had nothing to do with.

As Gore moved up the political ladder in Washington, Steve remained in Tennessee with his wife, a high-school English teacher, and two kids. They'd talk frequently on the phone and celebrated each other's family events. Along with Tommy Lee Jones, he served as an usher at Al's wedding. (The night before, Steve says, he and Gore went on a bender, arriving noticeably hung over before the nuptials.) It was Steve whom Al approached for advice when he was tortured about his decision to go to Vietnam, when he wondered whether it was time to marry Tipper. "And he was always there for me," says Steve, particularly when Armistead was battling alcoholism. Like George W. Bush, he has been sober since the late eighties. ("It's the one thing I respect him for," Steve says.)

During Gore's term as vice-president, Armistead and his family visited in Washington and twice accompanied him to the White House. When Gore heard about Steve's 50th-birthday party, he and Tipper were there to surprise him, even though the event took place at the same time the Buddhist-temple scandal erupted.

IN JUST A FEW HOURS, STEVE'S BUDDY MAY be elected president. "Oh, that's where he totaled the Chevy Impala," he says, pointing out the window, and recalling the day a teenage Al came running up to him on the farm, barefoot and horrified after he'd "flipped the car over about thirteen times into a gully" trying to pass a truck on his way back from summer class. Somehow, Gore crawled through the window and escaped unscathed, but was terrified of telling his parents about the wreck. "C'mon," said Steve, swinging an arm around his buddy. "Let's go tell your mama!"





Waiting game: Above, Steve and wife Linda in a Nashville hotel room watching the returns; checking the headlines on Election Day.

"This here's that bridge I told you about," says Steve as we cross the Caney Fork River by the house Al grew up in. "We hid a lot of evidence under that bridge." Like the time they were about 15 and decided, after maybe a beer or two, it would be fun to "get us some of those big wooden things with the blinking lights" used for road repairs. So one night they "borrowed a few" from Highway 70, loaded them into the Gore family car, and smuggled them into Al's bedroom while the Senator and Ms. Pauline were out of town. "But the damn things kept blinking while we were trying to sleep," remembers Steve. So they dragged them out in the middle of the night and hurled them from the bridge into the Caney Fork River. Unfortunately, "all you had to do was look in the damn river and you could still see them blinking . . ."

THOUGH HE HAS NO OFFICIAL ROLE IN the campaign, Armistead nonetheless exerts a powerful influence, derived from his history and obvious loyalty t the candidate. Steve would do ju about anything for Al. During that fir election, when Gore realized that handful of people from his hometow hadn't voted for him, Gore dispatche Steve to "find out who they were an why."

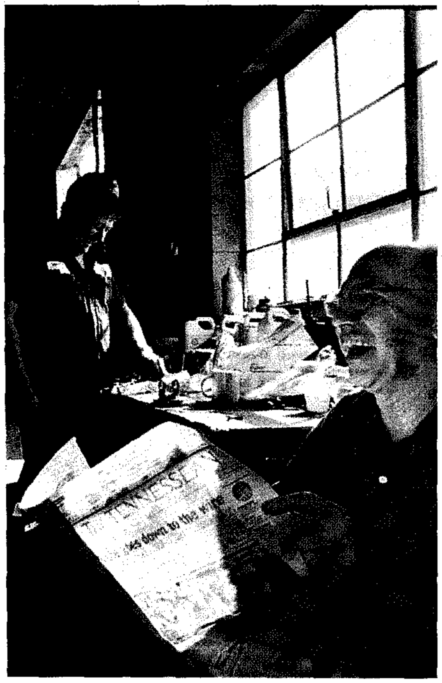
During the current one, he w pressed into active duty in Tenness during "the slum-lord situation," forc to deal with Tracy Mayberry and h overflowing toilets in the $400- month house she had rented from Gore. Steve was in charge of cleaning the mess while Mayberry did round a ter round of embarrassing TV inte views. "After a month of that bullshit was pretty relieved when the damn R publicans finally moved her ass to Ohio," he says.

His other role in the campaign was to serve as an occasional reality check for Al, usually at Tipper's behest. She took pains to include him in "extended family conference calls" and asked him to show up at various campaign appearances. When her husband was around Steve, she admitted to Steve's wife, Linda, he tended to loosen up.

He spoke onstage about Gore during the L.A. convention and was backstage during the last two debates. But his major job was to try to convince the media that Al is really a Tennessee boy, despite having spent most of his formative years in a Washington hotel room. "This is where his heart is, this is where his values come from. And this is where he'll die."

FINALLY, WE PULL INTO THE GRAVEL driveway of the Forks River school. Locking his .38 in the car, Steve strolls past the press vans, stopping only to be slapped on the back by a bunch of Secret Service agents and some very deferential members of the Gore campaign. "We gon' win this thing," he tells them. Yessir. Right this way, sir. They usher him into the school, underneath the NO PRESS signs, to a private part of the hallway. Several hundred reporters are also waiting inside the gymnasium.

WHEN CBS PREDICTS GORE WILL LOSE, STEVE CRAWLS INTO A FETAL POSITION ON A BED. "I'M NOT GIVING UP," HE SAYS.



The Gores slip in through a side door and meet privately with Steve before going in to cast their votes. The kids hug him first. "Little Albert," Gore's son, who celebrated his 18th birthday a few weeks ago in Missouri with Steve in attendance, reminds him that this is his first time voting. ("Imagine," Steve says later, "casting your first vote for your daddy for president.")

"Hey, pal," says Al, bear-hugging Steve. "How's it goin'?" He whispers in Steve's ear that things are "looking great." Steve asks Gore how his back is doing. He's been worried about that since the St. Louis debate, when he noticed Al wincing with pain. Then Tipper grabs him by both hands and gets right in his face. "We're gonna bring it home, Steve," she says. "We're gonna bring it home."

AT 6:30 P.M. TENNESSEE TIME, STEVE LEAVES his home and heads to the Loews Vanderbilt Plaza in Nashville so he can be in the same hotel as Al for the night. "I have a change of clothes for him," says Linda, loading a garment bag into the car. "You *never* know what's gonna happen!"

As he strolls into the lobby of the Loews, former Gore campaign chair Tony Coelho shouts across the room, "Steve!" A few feet away from him is current campaign chair Bill Daley. "Hey, Steve!" Just as he's in mid–bear hug with Coelho, a crowd in the lobby bar erupts in screams. "Is that *Florida*?" Daley asks. "Damn right," says Steve. "Hell, he better give them free Prozac and Viagra and whatever the hell else they need down in Florida."

In the elevator, more hugging with Gore's son-in-law, Drew Schiff. By the time Steve and Linda get to their room, Gore has Michigan too. The Armisteads are waiting for Edd Blair and his wife, Betty, a state trooper. Edd is a former state trooper turned federal marshall and another childhood friend who's been close to Gore for decades. When he worked for the Highway Patrol, one of his jobs was to guard his old buddy, then a senator, whenever he was back in Tennessee. "Blair, get your big ass up here!" Steve is shouting into the phone.

Edd and Betty arrive just as the pundits are debating whether Gore will lose Tennessee. "We gon' win Tennessee," says Steve. "We better," says Edd, an enormous guy who talks without moving his lips. Dan Rather is saying "what a heartbreak it'll be for Gore" if he loses his home state.

"Oh, kiss my ass!" says Steve.

Several minutes later, Gore takes Pennsylvania.

Now Dan Rather is saying that a Gore loss in Tennessee would be "Shakespearean."

"I'm gon' kill him," says Steve.

SEVERAL MINUTES LATER, THE BOTTOM starts to fall out, starting with Gore's loss in Tennessee. "Shit," says Steve. "I can't believe the dumb-ass people in this state! But we gon' be all right."

Except that now the pundits are claiming California is tight. "If Bush wins California," says Edd, "you better hold me, cause I'm just gon' jump out this damn window." "Then let me go first," says Steve, " 'cause I'm afraid I'll land on toppa' you and live."

Steve kicks off his shoes. "I think I'm gon' ask for Barbados. Whatcha think, Blair? You come visit me down there?" Then, all of a sudden, Gore's electoral count decreases by 25 points as, one by one, the networks remove Florida from the win column, the room falls silent, except for the click of the remote control. Steve doesn't even have a retort when Dan Rather says that this might be "sayonara" and that "it could be that the lights are going out for Gore."

Steve crawls into a fetal position on one of the beds, and Linda lays down next to him. Edd is pacing by the window. "What do you think?" he says to Steve. "I'm not giving up yet," he says and bounces off the bed. "We're like the damn Titans here with eight seconds left."

Now Dan Rather is saying Bush is close to being president of the United States, "but close only counts with hand grenades and horseshoes."

"Wish I had a damn hand grenade," says Steve.

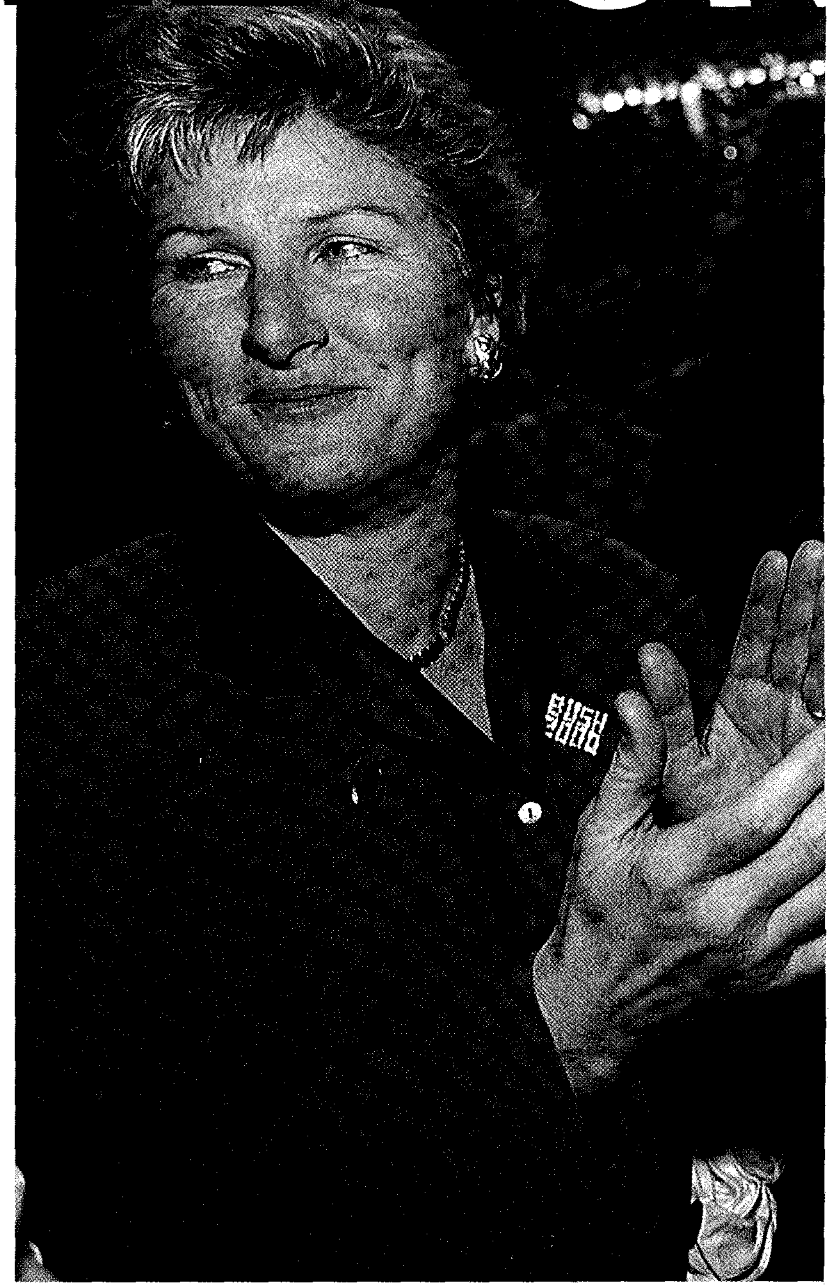
AT 2:17 A.M., WHEN "BUSH WINS PRESIDENCY" flashes on the screen, Steve is dead silent. Soon, someone from the Gore suite calls. Al is headed to the plaza to concede, Steve is told.

"Well, it's been an innneresting ride, boy. It's been an innneresting ride," he says to Edd. "What are we gonna talk about now?"

Then another call comes.

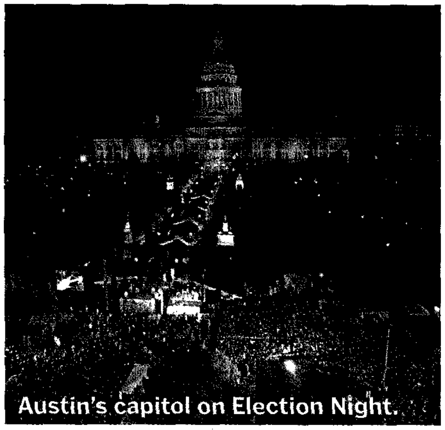
"We got one time-out left!" says Steve. "Hell, I didn't call overtime." ■

HUG ON



FOR SIX YEARS, KAREN HUGHES HAS BEEN THE VOICE OF GEORGE W. BUSH. AND ON THE LONGEST, TOUGHEST NIGHT OF HER LIFE, SHE (ALMOST) NEVER LOST HOPE.

By Ned Martel



Austin's capitol on Election Night.

AP/Wide World Photos

IT'S 1:30 P.M. ON ELECTION DAY, AND Karen Hughes, George W. Bush's communications director, is climbing the stairs at Bangs, a beauty salon on West 18th and San Antonio in Austin, Texas.

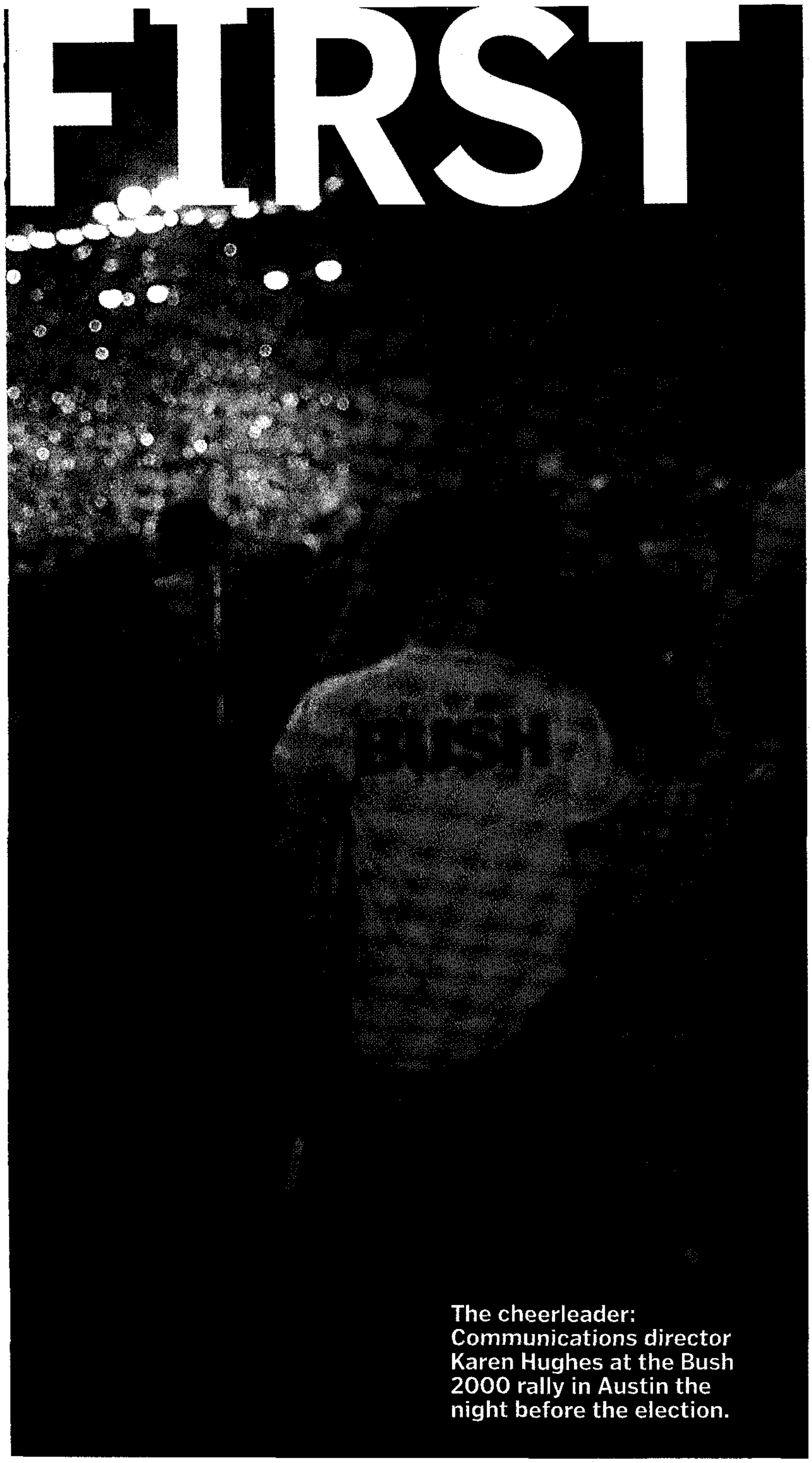
She settles into a chair, leans back to rest her neck on the lip of the sink, and puts her shock of gray hair into the experienced hands of Rhonda Peters, a honey-tongued, platinum-blonde Dolly Parton look-alike from New Orleans. As Peters turns on the water, the two exchange loud laughs. "Lucky every time!" Hughes says. On Hughes's two previous Election Days—1994 and 1998—Rhonda did her 'do to auspicious effect: Her hair held its upswept own and her boss, George W. Bush, swept into the Governor's Mansion.

"These things, Karen," says Rhonda, holding two clumpy wisps straight down on Hughes's forehead. "Try to keep them separated." But today, on the biggest day of Hughes's life, not to speak of her boss's, Hughes predicts she'll have other things on her mind. So Rhonda brings out the big gun—an oversize aerosol can—and shields Hughes's eyes. "This hair spray," Rhonda announces, "would stop a bird in flight."

There was, of course, no way for eithe of them to know how long Hughes woul need to sustain her even-keeled professional comportment, and contain he emotions, on that endless Election Nigh and the following days in which victor eluded the Bush camp by a couple hundred ballot punches. By Friday, after thre working nights that ended in the we hours of the morning, one with a drainin *Nightline* appearance, Hughes's alt voice wore down to a croak. But it wa

PHOTOGRAPHED BY MARK PETERSON

FIRST



The cheerleader: Communications director Karen Hughes at the Bush 2000 rally in Austin the night before the election.

Saba

hat scratchy sound millions of Americans heard as they tuned in to make ense of last week's events.

For the past year, Hughes has been the nember of Bush's camp whom reporters urn to most often. Maybe journalists rust her more than they do the suits; naybe her folksy demeanor makes her eem more quotable when confronted vith the task of explaining what can go vrong with a butterfly ballot. She's ready vith the human details: "He's very calm, he's upbeat," she said jovially to a gym packed with press during the last hours of the Florida recount last Thursday. "He told me I'd better get to the office because there's *a lot going on*." But she also kept Bush looking presidential in the days after the election, allowing a few chosen reporters into the Governor's Mansion to see the Bushes lunching with the Cheneys in silk-drape-and-sterling-tea-set splendor. (In his photo op, Gore looked lumpy in sweats during a Nashville run with his daughters, their only escape from their Loews hotel suite.) Later, Hughes sent reporters into the old Sam Houston residence to watch the governor being briefed on the economy and national security by two top advisers.

During her six years as the top aide to the top dog of the Lone Star State, Hughes has been the one to whom the famously tongue-tied Bush has most often turned to fashion the phrases he relies on to reinforce his thoughts. She keeps him away from the press just enough of the time to cultivate some authoritative mystery. She encourages an intimacy with the more trusted members of the traveling press corps, which has allowed the governor to showcase his humor and foster some real affection. And she has anchored herself in the middle of the governor's relationship to the nation he might be about to lead.

KAREN HUGHES THOUGHT SHE HAD KICKED her cold on the Sunday before the vote. The bug had started with the governor's personal assistant, spread to *her* assistant, and then she got it. She fought it off with rest and Halls lozenges, but as Hughes departs the gang at Bangs on Election Day and heads out to her car under a loaned umbrella, she's still sniffling.

Jumping into her green Mazda 626, Hughes heads off to the polling place near her home. It's raining in Austin, and the construction on the highway has ground to a halt. It feels like the world has stopped.

When she accompanied the governor to his polling station earlier that morning, it was obvious that he wasn't as animated as usual. "I'd use the word *serene*," Hughes says. She herself is uncharacteristically calm, not once phoning into the office at the exact time network-sponsored exit polls should be coming in. It's too early to know anything, she insists. The governor's teasing last words as he left the press compartment on the campaign plane the night before seem suddenly significant: "You won't have me to kick around anymo—I mean . . ." He trailed off laughing and walked away.

Hughes pulls her car in front of Valley View Elementary. She steps up to a voting booth and solemnly fills out the ovals with a soft-lead pencil.

When Hughes came onboard for the 1994 run, she wasn't sure she had it in her. An Army brat born in Paris, raised in part in Panama, and educated at Southern Methodist University, she had toughed it out as a local TV reporter until she got lured into politics. She spent a decade in the Texas GOP, working as the state party's executive director. But in 1994 she was 37, with a young son, and ready to take it easy.

Still, she accepted the Bush offer. One day, just as his challenge to Governor Ann Richards was getting interesting, she climbed aboard his campaign plane with a stack of press messages. Bush said he wanted no part of them.

Hughes was horrified: "I thought, 'I've made a huge mistake. I spent years earning credibility with the press, and now I'm working for someone who tells me not to return their calls.' " Bush had his reasons. "He said, 'I don't want to talk about some of those things.' And I said, 'Well, we'll just have to figure out what we want to say.' " And she worked hard to persuade him to feed the beast, to honor a standard of weekly press meetings where he would say something—even if it was a kind of nothing.

Bush also wanted to test Hughes. "It was just basically to see how I'd react, to see if I'd stand my ground," she says, drawing out the last word just like he does. "You get to know him very quickly. There's no veil. He has this ability to just cut right to the root of things, and that was a way of doing it, I guess."

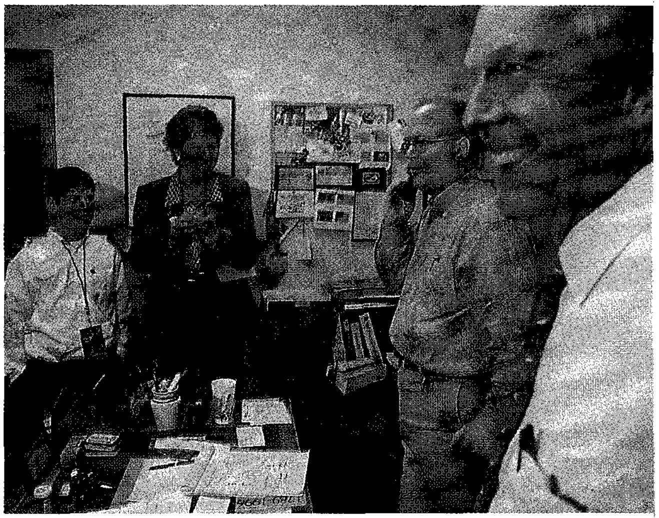
HUGHES STRUGGLES WITH THE ACCEPTANCE SPEECH. "I HAVE TROUBLE CONCENTRATING ON THIS UNTIL I *KNOW*."

But every campaign has its share of mistakes, and Hughes gamely owns up to a few of her own. She admits she gave him bad advice when she and campaign strategist Karl Rove recommended that Bush insist on three debates on his own terms, based on his own schedule. "Karl and I really felt that Gore would have to be held to his word, that he had said anytime, anywhere, and the press would roast him if he didn't agree to anytime, anywhere. And we were just dead wrong." Again, she takes an extra step to remove the governor himself from the error. "I think he always had a little reluctance about it," she recalls, taking her eyes off the road to emphasize her point.

Her pro-Bush spin is relentless, and she seems aware that it might be eroding her credibility. Should Bush head to the White House, she says later, she'll give up her press-briefing role for something more strategy-oriented, more backstage. But she counters any suggestions that her boosterism has not always served Bush well.

"I think that's one of the big myths: that he's surrounded by yes-people," she says. "If he makes a decision, even if it's not what you agree with, if you feel like your position has been heard and understood, there's no resentment there. Because you feel like he listened, he heard, he had the advantage of that input, and he chose a different way." She grips the wheel, talking as fast as she can and steering the car toward home.

THOUGH IT'S A WEEK AFTER HALLOWEEN, THE Hughes family house, on a shady corner lot in West Lake Hills, is covered in orange lights. "I did get the pumpkins out," Karen says proudly. "I love my house." Over the past year, the bulk of the domestic tasks have gone to Jerry Hughes, a lawyer who reduced his caseload to raise their 13-year-old son, Robert, while Karen was on the road.



In August, Karen decided to take Robert with her on the campaign plane for the last weeks of the campaign. She could home-school him at 30,000 feet. When he first arrived, the more cynical members of the press corps groused that Robert was there to act as a human shield for his mother, so she might be harder to confront. Party rivals wondered aloud if Hughes was trying to play up her working-mom image at a time when GOP Washingtonians were itching to install someone more seasoned and less Texan in the role of Bush spokesperson. But mother and son have an impressive rapport. Robert is like a sponge about campaign arcana, with instant lists of states to win if big battlegrounds go Gore's way.

She shepherds Robert to the car and gets in the driver's seat, and they drive toward downtown, discussing their unfamiliarity with Washington, D.C., which might just be their next hometown. Robert goads his mom into calling to get the early projections. She complies. "Uh-huh. Mm-hmm," she says into the phone. This is killing Robert.

"Twenty-four states too close to call? she murmurs into the phone. "Interesting . . . *that's* interesting." The number are down in Michigan and Colorado, th latter especially startling, and Hughe suggests to Rove that Colorado's governor, Bill Owens, might be enlisted t make last-minute get-out-the-vote calls She hangs up and tells Robert they ar ahead in Ohio, West Virginia, Missour and Oregon. They're down as many a

four points in Florida.

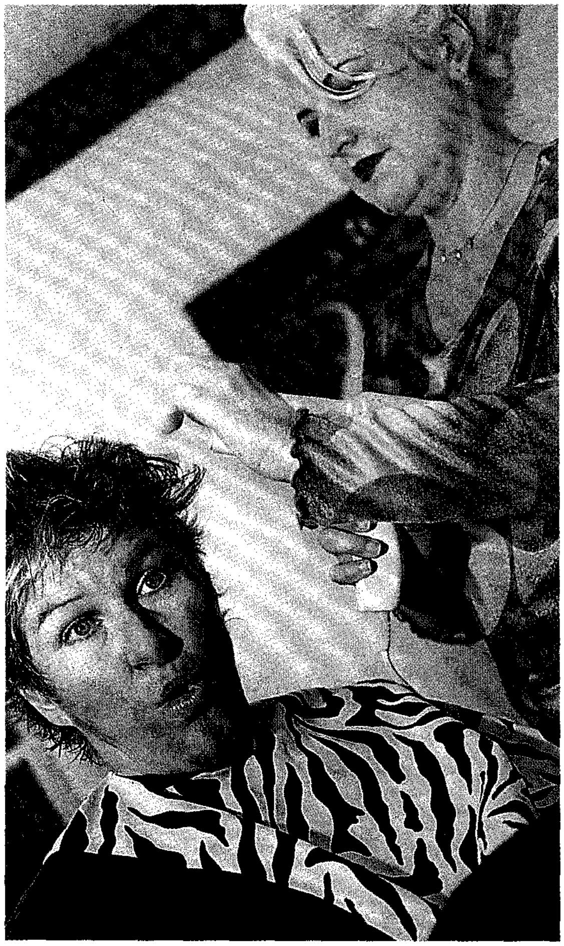
This is bad news, and everything fall silent inside the Mazda. Robert whisper to his mom, "Is that good or bad?"

"I don't know," she replies.

IT'S 3:30 P.M., AND THE BUSH 2000 HEADquarters has a social atmosphere, a thi festive veneer over a core of nerves.

Karen bursts out of her office in moc arms-flailing psychosis, and lets out loud laugh. "The model does this! Th model says that!" she says of the vai quest for certainty. "It's in the bag, buddy," says media consultant Mark McKin ion to an increasingly anxious Robert. You just have to be strong.”

Condoleezza Rice, the governor's naional-security adviser, is similarly agitatd. “As in ‘no’ or ‘no word’?” she asks vhen someone is unclear about whether he governor is the projected winner of n eastern state. “By the end of the day, his all becomes an out-of-body experince,” she offers to a colleague in passing.



etting snippy: Clockwise from above, Hughes gets her air styled by Rhonda Peters at Bangs; briefing the press utside the Travis County Courthouse; at the campaign eadquarters with her son, Karl Rove, and Don Evans.

Joe Allbaugh, the campaign's burly, lat-topped taskmaster, bounds down he hall and surveys the crowd. “You guys etter start smilin',” he shouts.

Karen powwows with Rove, Allbaugh, nd campaign chairman Don Evans in ove's office. Passing around a phone reeiver, they all get to bring up their conerns to the governor. Karen suggests hat he get on the phone and talk to meia outlets before the polls close in key tates. He is ambivalent, even though the ice-president and his running mate are urning up the lines. Word of Hillary linton's win is circulated along with the ismaying fact that exit polls may have ush down in Arizona and Colorado, two states thought to be in the bag. Rove deems the ABC polling numbers “weird,” and later apes the governor's response in grunts and shrugs.

Karen's next tasks are to set the governor's phone calls in motion, and her lieutenant Mindy Tucker produces a list that gets faxed to the governor, along with a draft of an acceptance speech written by in-house wordsmith Mike Gerson, then tweaked by Hughes. Within an hour, the word comes that the governor has been patched into drive-time radio shows in Pittsburgh.

Karen repairs to her office and boots up the computer. Robert fiddles with a little remote-controlled rat, a gift to Karen from a teasing Texas reporter in honor of the campaign's “subliminable” attack ad. There's more tinkering to do on the speech, but Karen can't deal with it yet. “I have trouble concentrating on this until I know,” she says. When will she know? “My gut says 8:30 or 9 P.M.” She fidgets with e-mail, including some nonpartisan kudos from reporters at the Washington *Post* and *Wall Street Journal.* There's a prayerful message from her pewmates at Westlake Hills Presbyterian.

Around 5 P.M., she decides to return the call of Ron Fournier, the AP's hyperaggressive chief political writer. “Ron, I don't think so. We're not going to do that,” she says, facing the wall where a plaque from the Lone Star Chapter of Government Communicators declares her 1999's Communicator of the Year. “He's just going to speak when he speaks.” She ends the call. Outside her window, a mix of rain clouds and twilight makes the sky between the office towers beige.

An hour later, Hughes gets a call from the governor, who has read the acceptance-speech draft. She waves a three-page document that he had marked up and faxed back. “Some of it he liked. Some of it he didn't like. He wanted me to work on parts of it,” Karen says, closing her office door on the deflated faces in the hallway.

At 7 P.M. Austin time, panic hits. The networks project that Florida is in the Gore column, just as the governor and his kin gather together for a family dinner. Florida governor Jeb Bush goes through “some interesting emotions,” as his brother says later. George W., his wife, and his parents abruptly decamp for the Governor's Mansion, and aides are challenged to explain the change in plans. Gordon Johndroe, one of Hughes's assistants, who monitors the pool reporters, calls her to ask advice for what to tell them. Mindy Tucker bounds out of her office with the mobile phone to her ear, shouting, “This was his plan all along!”

The Bush camp's peevishness is aimed squarely at CNN. Karl Rove appears with pancake makeup on his face and corners a press aide: “I would like you to call NBC and CNN and ask them what the *hell* they are doing.” The young volunteers manning the phones are silent, with eyes darting from screen to screen. “Are you okay?” one young woman asks a teary-eyed friend making her way to the women's restroom.

Jerry Hughes and Leah, his daughter from his first marriage, arrive and join Karen and Robert in her office. They bring in paper plates with Papa Johns pizza slices and drape themselves on the furniture. At 7:45, Karl Rove runs by, yelling, “Good news out of Philadelphia!” Within minutes, Karen's phone rings. It's the governor, and it's time for her to join him at the mansion.

Hughes gathers Robert and collects kisses before she heads down the elevator to the garage where her Mazda is parked. Along the way she starts describing the way she's redone the governor's acceptance speech. She has worked to make it sound like his voice. “I like to call it ‘eloquent simplicity,’ ” she says. “It's simple, but it speaks volumes.”

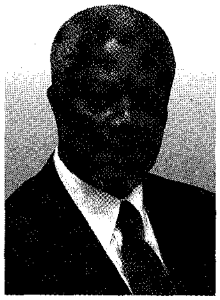
I ask when we'll see her again, and she says that we'll see her next whenever we see the governor. And then she gives a first-ever glimpse of her doubt about the outcome. “I'll be where the governor will be giving his speech—either a victory speech or a concession speech.”

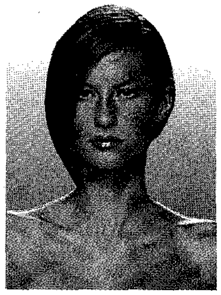
THE NEXT TIME I SPEAK TO KAREN, IT'S midday Friday. She's in a cobalt-blue suit, with Robert by her side, leaving her office and begging off cameras from NBC and CNN because “we're just going to get a sandwich.” She's had only thirteen hours of sleep since Tuesday. “We won the election,” she says wearily. “It's now been *confirmed* that we won the election, but the vice-president's campaign keeps erecting roadblocks.” And what about the feeling of suspense she had Election Night, when she worried over details on the acceptance speech? She smiles “That? That feels like a million years ago.” ■

$alaries in the City

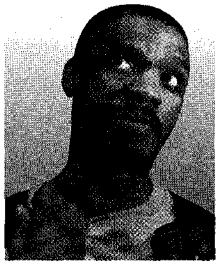
Alfonse D'Amato
FORMER SENATOR
$15,000–$30,000 A SPEECH

Gwyneth Paltrow
ACTRESS
$10 MILLION A MOVIE

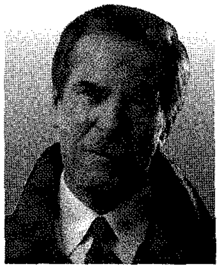

Kofi Annan
SECRETARY GENERAL, U.N.
$270,206


Gisele Bundchen
SUPERMODEL
$8,000 AN HOUR

Katie Couric
CO-ANCHOR, *TODAY* SHOW
$7 MILLION


Latrell Sprewell
FORWARD, NEW YORK KNICKS
$9 MILLION

Kenneth Cole
DESIGNER
$1.6 MILLION


Peter Jennings
ANCHOR, *WORLD NEWS TONIGHT*
$9 MILLION

What New Yorkers Make

A survey up and down the pay ladder of 33 of the town's professions

ILLUSTRATED BY INGO FAST

Photographs: clockwise from top right, Zuma Press, AP/Wide World Photos, Paul Skipper/Globe Photos, AP/Wide World Phot
Robin Platzer, AP/Wide World Photos, Anthea Simms/Camera Press/Retna, AP/Wide World Phot

In a world where everyone discusses the most intimate matters with stunning frankness—and on national TV, for goodness' sake!—salaries are the last taboo. If we don't talk about money, goes the neo-Victorian platitude, we'll have more time and energy to talk about the finer things. To which we say: Like what, for instance? Politics? Maybe if the culture were more open about money, it might actually make us nicer. And at least we wouldn't spend so much time obsessing about it, and envying our friends, and cursing ourselves for not choosing investment banking as a career. It was in the spirit of this financial *glasnost* that we began an exhaustive survey of New York's most important professions. We studied doctors, dog walkers, bankers, baristas, headhunters, advertising honchos, prostitutes—just about anyone who does anything in this town to make a buck. And surprisingly, most of them—in the strictest of confidence, of course—spilled the beans. It was heartening that only one profession preserved the taboo by maintaining silence on this matter: the clergy. Now, this may have something to do with their sacred trust. On the other hand, they may not be entirely without the sin of envy in their hearts. "If you find out what everyone else is making," said one rabbi, "give me a call."

Bartenders

The tipping point

Bartenders have a high burnout rate. It isn't only the odd hours. At a downtown watering hole, a night's shift will put $200 to $250 (minimum wage plus tips) in your pocket, but you might have to slide patrons a few free drinks to get the tips rolling. At some of the hotter clubs where there's music, you don't get to build a clientele, but the volume of customers can yield $300 to $400 a night. Barkeeps at a fashionable spot like Asia de Cuba rake in $500 to $600 in an evening. Still, these guys rarely work more than three nights a week. If you want steady money serving drinks, a hotel is the place to be. Hotel bartenders are union members; they make $17 an hour plus tips—and benefits. A good bartender at the Plaza's Oak Bar can make $50,000 to $70,000 per year including tips; $100,000 isn't unheard of.

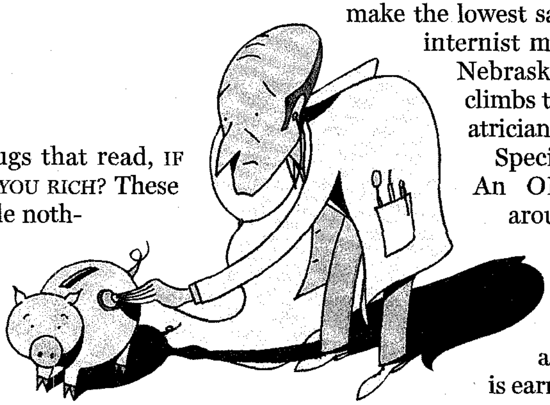
Medicine

A slight pain in the bank

Remember those coffee mugs that read, IF YOU'RE SO SMART, WHY AIN'T YOU RICH? These days, a doctor's income, while nothing to sneeze at, is unlikely to make a software engineer, or even a day trader, jealous. Making matters worse, there remains the widespread perception that doctors are overpaid. "They resent the fact that patients resent what they earn," says physician-placement specialist Richard Glehan, "the idea that a heart surgeon is making $500,000 off of sick people. Whereas nobody questions what Michael Eisner of Disney made when he exercised $72 million in options a couple of years ago." Add the fact that the closer you get to any metropolitan area, the lower the demand and the lower the compensation—unless you're a top specialist. "Traditionally, the Midwest and the South have the lowest number of doctors per 100,000 people," says Glehan, "and they make more."

It's hard to generalize about doctors' salaries; a Park Avenue plastic surgeon who only accepts cash (and charges what he pleases) is worlds away from the foreign-medical-school graduate practicing as an internist at a HIP center in downtown Brooklyn.

Broadly speaking, primary-care doctors make the lowest salaries. A first-year internist makes $115,000 (in Nebraska, that number climbs to $160,000). Pediatricians start at $110,000. Specialists make more: An OB/GYN starts at around $135,000 (but there's $10,000 to $15,000 more in it for you if you're a woman) and by mid-career is earning $300,000. An



WHO MAKES HOW MUCH

Al Sharpton
PRESIDENT, NATIONAL ACTION NETWORK
$60,000

$

Jeff Zucker
EXECUTIVE PRODUCER, *TODAY* SHOW
$1.25 MILLION

$

Charles Stone III
AD DIRECTOR, BUDWEISER'S "WASSUP" ADS
$18,000 PER DAY

$

Barbara Walters
ANCHOR, *20/20*
$10 MILLION

$

Ellen Futter
PRESIDENT, AMERICAN MUSEUM OF NATURAL HISTORY
$441,959

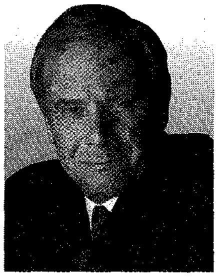
Photographs: from top, John Spellman/Globe Photos, Andrea Renault/Globe Photos, Bernard Gotfryd/Archive Photos.

Bruce Weber
PHOTOGRAPHER
$100,000 PER DAY

$

Joseph Lelyveld
EXECUTIVE EDITOR,
NEW YORK *TIMES*
$500,000

$



Tom Brokaw
ANCHOR, *NBC NIGHTLY NEWS*
$7 MILLION

$

Bernard Kerik
POLICE COMMISSIONER
$150,500

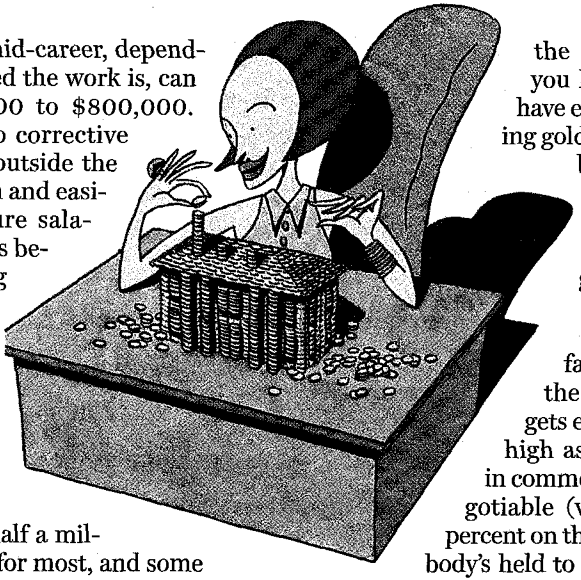
$

Rudy Giuliani
MAYOR
$195,000

$

Donna Karan
DESIGNER
$765,000

ophthalmologist at mid-career, depending on how specialized the work is, can make from $300,000 to $800,000. But the guys who do corrective eye surgery operate outside the managed-care system and easily earn high-six-figure salaries. Anesthesiology is becoming hot, starting at $130,000 and going up to $400,000. Radiologists start at about $140,000 and reach $500,000.



Cardiothoracic surgeons earn a minimum of $200,000; half a million is not a problem for most, and some make more than a million. Noninvasive cardiologists and gastroenterologists earn $300,000 to $400,000.

General surgeons make about $150,000 in their first year and $300,000 at mid-career. Plastic surgeons start at $140,000, and the sky's the limit after that. According to the Greater New York Hospital Association, registered nurses in the metropolitan area average $47,742, although hospital RNs can go higher: At Beth Israel, the starting salary for a nurse right out of school is $51,000. And supervisory nurses who have worked there for years make as much as $70,000 or $80,000. Physical therapists average $45,000, and pharmacists $52,000.

Real-Estate Brokers

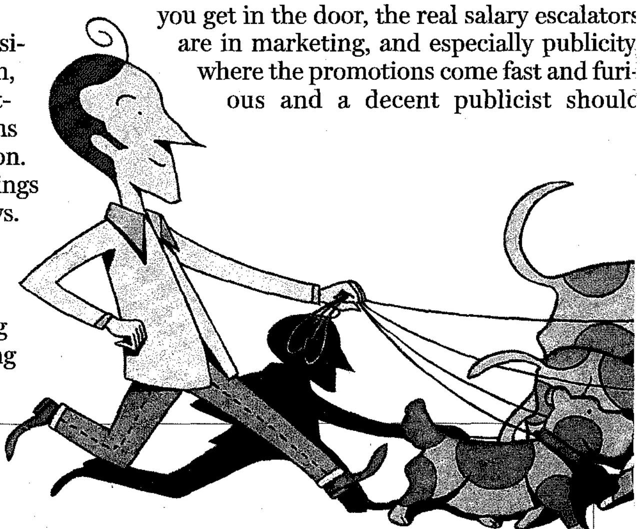
A whole lot of commerce going on

"This is a business of heartbreak, a business of dreams," says Suzanne Hebron, managing director of commercial investments at Corcoran Group, which claims an annual volume of more than $2 billion. "Everybody sees those big deals. But things can fall apart in a million different ways. You have to have a lot in the hopper." For the first year, Hebron says, expect to suffer a lot. "You're pounding the pavement, getting listings, learning about buildings, calling the seller, getting him to the point that he trusts you with the listing." Then, "when you have your listings, you have everything—it's like having gold." By year two, says Hebron, "you should reap at least six figures—or you're in the wrong business." Beginners split commissions with the house 60–40 in the house's favor. The split shifts to the broker's favor as he gets experience—reaching as high as 70–30. Commissions in commercial real estate are negotiable (versus the standard 6 percent on the residential side). "Nobody's held to anything. It's whatever you can get." A 5 percent commission on a $10 million property is not unheard of.

Publishing

Old media, old salaries

"It's not so bad as it used to be," says Lorraine Shanley, a publishing recruiter, "before *Harry Potter*." Publishers have been suffering brain drain, with promising talent defecting to the Internet or other more glamorous businesses. Random House's recent move to a $30,000 starting salary may have turned the tide, but Shanley suggests that some sex appeal comes from a renewed focus on electronic publishing, big advances, and the presence of world-straddling media conglomerates like Viacom, Time Warner and Bertelsmann in the book business. Once you get in the door, the real salary escalators are in marketing, and especially publicity where the promotions come fast and furious and a decent publicist should



Dog Walkers

Pooper troopers clean up

The going rate for letting the dogs out? With owners paying $10 to $20 per half-hour of exercise, you take home about $8 an hour if you work for somebody else. Some services limit hours to avoid burnout: Angela Pulci, owner of Puppy Paths, Inc., employs walkers for four to six hours a day, tops. Most of her hires are artists and students—and housewives "who want to make extra money so they don't have to ask their husbands for it." But bone up on your pooch pampering and go out on your own, and you can more than double your money. Eddie Bimonte launched Eddie's Pet Service after a year of working for another company for $7.50 an hour. Now he puts in an eight-to-ten-hour day as a private walker, charging $15 per half-hour, for a total of $4,000 a month—70 different dogs a week. "I'm a genuine, gushy smotherer," Bimonte says. "People would rather pay a few extra dollars for a dog walker who is loving and truly interested in being with the animal, not just to schlep it down the street and pick up its poop."

Photographs: from top, Patrick McMullen, AP/Wide World Photos, Henry McGee/Globe Photos

Politics

. . . and all the rubber chicken you can eat

There isn't much about the current mayor of New York that can be considered modest—except, perhaps, his salary, which, when you consider that he runs the equivalent of the fourth-largest corporation in the country, is a tad low at $195,000. Still, Rudy's draw is $30,000 more than he made last year (not counting all those box seats at Yankee Stadium) and $16,000 more than Governor Pataki brings in. Moving down the executive roster, police chief Bernard Kerik makes $150,500; Sunny Mindel, the mayor's press secretary, gets $120,000; deputy mayors make $156,000. Parks and Recreation commissioner Henry Stern makes $150,500. Borough presidents earn $135,000. City Council members make $90,000 (although a few supplement that with outside jobs, usually in law firms).

On the state level, state senators make $79,500, and assemblymen $57,500. Attorney General Eliot Spitzer gets $151,500. Members of the judiciary are in the same ballpark: Jonathan Lippman, chief administrative judge of the courts, $147,600; Judith S. Kaye, chief judge, Court of Appeals, $129,000. And federal judges have parity: Robert D. Sack, a Second Circuit appellate judge, makes $149,000; Kimba Wood, a judge for the Southern District, $141,300.

Get the voters to send you to Washington, and you'll earn $136,700 as either a senator or a representative. Working for your senator may be a prestigious job, but it's anything but cushy: Starting salaries for the New York congressional delegation's staff are in the mid-twenties, and people with a few years' experience get paid in the mid-thirties; no federal staff member's salary will ever exceed that of the senator or congressman he or she works for, though. But one former New York congressional staff member now working in corporate-government relations (translation: lobbying) says he doesn't regret his low-pay years because without the experience and contacts gained, he wouldn't be pulling down six figures now.

Elected officials themselves often land lucrative second careers (not to mention book deals). Now that he's no longer "Senator Pothole," Al D'Amato charges $15,000 to $30,000 for each of the twelve or so speeches he gives a year. That's on top of what he earns from his job at the corporate-consulting company he founded.

The people in politics really cashing in are those least accountable to the public. As a campaign manager on a hotly contested state-senate race, you can make $4,000 to $6,000 monthly; that can jump to as high as $8,000 to $10,000 if you're managing someone like Rush Holt or Dick Zimmer on a congressional ticket. The big bucks are reserved for Senate campaign managers, who can make as much as $25,000 a month. Media consultants draw $25,000 a month plus 15 percent of the total advertising costs of a campaign. It is also common for them to demand retainers—which can exceed $50,000—because, according to one consultant, "you're always afraid that you're going to get stiffed at the end, so you try to get as much up front as you can."

nake $65,000. A marketing director should nake $85,000 to $100,000 or more. In editoril, where everyone seems to want to work, the salaries start low and stay there until you get a big job offer across town or have a hit author. Senior editors make $55,000 to $90,000; executive editors pull down closer to $100,000 or more.

Establish a list and make your name in the business, and you should be able to make in the low six figures; the editor-in-chief of a good-size imprint makes $175,000, and the publisher of a larger imprint should make $250,000 or more.

Garbagemen

Haul the right moves

"It takes a special kinda person to handle garbage," says a manager at a private waste-disposal company. "Take some guy out of Wall Street, stick him on the back of a truck, and the second it rains or snows he's outta there. Now you've got garbage that isn't picked up—a very extreme tragedy." So what, exactly, does it cost to prevent such a calamity? City-employed sanitation workers—whose job requires a high-school diploma or a G.E.D.—start at $27,842 and peak, after five years, at $44,441 (though raking in overtime increases this "significantly"). Not paltry pay—just about $4,000 less than a cop or a teacher makes—except that in the private sector, without the diploma, sanitation workers start out pulling in $44,200.

Doormen

Open-and-shut cases

Doormen add cachet, but they don't cash in. "I think it stinks," says a 25-year-old doorman at a West Village high-rise, referring to the piddling pay. A union doorman—and they are all in the union—must log 30 months on the job at $25,680 before he tops out at $32,000 (the same wages apply to front-desk workers and porters, regardless of the building's size or neighborhood). According to Bill Meyerson, of the Service Employees International Union, Local 32B-32J, which represents the city's building-service employees, the only way to move up is to become a super, for an average salary of $39,000. Add the $5,000 in Christmas-bonus money that's common in a big building, and it still isn't enough to keep the young doorman nostalgic about logging and lugging packages and guarding tenants against jilted lovers and stalkers: "This is definitely not a career."

Barry Diller
CEO, USA NETWORKS
$23,293,000

$

Kathy Delaney
CREATIVE DIRECTOR,
DEUTSCH, INC.
$700,000

$

Spike Jonze
DIRECTOR
$25,000 A DAY

$

Susan Stroman
DIRECTOR,
CONTACT AND
THE MUSIC MAN
$20,000 A WEEK (COMBINED)

$

Howard Stern
RADIO AND TV PERSONALITY
$17 MILLION

$

Chuck Scarborough
WNBC CO-ANCHOR
$2.2 MILLION

$

Matt Drudge
WEB GOSSIP COLUMNIST
$175,000

$

Roger Ailes
FOX CEO
$1.4 MILLION

$

Jim Romenesco
WEB MEDIA REPORTER
$80,000

$

Arthur Sulzberger Jr.
PRESIDENT, NEW YORK *TIMES*
$1.4 MILLION

hotographs by AP/Wide World Photos (2).

Richard Holbrooke
U.S. AMBASSADOR
TO THE U.N.
$141,000

$

Liz Smith
GOSSIP PERSONALITY
$1 MILLION

$

Sue Simmons
WNBC CO-ANCHOR
$1.7 MILLION

$

Jon Stewart
HOST,
THE DAILY SHOW
$1.5 MILLION PER SEASON

$

Maureen Dowd
COLUMNIST, NEW YORK *TIMES*
$350,000

$

James Truman
EDITORIAL DIRECTOR,
CONDÉ NAST
$1 MILLION

$

Keith Kelly
MEDIA REPORTER,
NEW YORK *POST*
$85,000

$

Renée Fleming
SOPRANO,
METROPOLITAN OPERA
$14,000 PER PERFORMANCE

Public Relations

The best friends money can buy

P.R. maven Lizzie Grubman presides over a staff of 30 and says she gets 100 résumés a week from aspiring public-relations professionals. That's about all you need to know to understand why P.R. starting salaries seldom get over the $30,000 hurdle. Young P.R. people often find themselves where the action is—but they're definitely not getting rich. "Public relations is just not a tremendous moneymaker," Grubman says. "You have to own the business to make money." Needless to say, Grubman, who's 29 years old, owns the business.

Before you set up your own shop, however, you'll want to score a few clients in an established firm. Win an account and you'll move up to be an account executive. If you're successful, you'll manage people and be a senior AE making $45,000 to $55,000. After five years, you'd start looking to be made a VP in a smaller agency or an account supervisor in a larger one. In either place, you'd bring home $75,000 to $100,000.

Some P.R. professionals end the infighting and maneuvering that come with the territory at certain agencies by going to corporations that regularly hire media specialists. Someone doing marketing communications at a big company, for a salary in the neighborhood of $60,000, has more control over the strategy. "You may still pick up the phone for the press calls," says Bill Heyman, a P.R. and corporate-communications recruiter, "but you'll also be putting together the press plan."

The Lizzy Grubmans and Peggy Siegals of the world may know lots of celebrities—but (surprise, surprise) the big money in P.R. tends to lie in corporate finance, where the most senior professionals can break a million handling such sensitive matters as investor relations and crisis communication. Financial P.R. firms tend to be smaller, and often structure their compensation with modest salaries and large bonuses: A boutique financial like Abernathy MacGregor Group or Citigate Sard Verbinnen—where clients are counseled on how to deal with the media during a difficult merger or a Firestone-tire mess—might pay $150,000 in salary and a $150,000 bonus when business is booming. And if you've looked at the financial-news channels on cable TV lately, you've noticed that business is definitely booming.

Performers

Almost no business in show business

"You never feel that you've got enough money to live," says Sean Martin Hingston, a featured dancer in the Broadway hit *Contact,* who's been earning a living as an actor, singer, and dancer since he was 18. "When we started *Contact,* we were doing a workshop, making $311 a week. Now that it's a hit, I've been stashing the money away because I don't know when there's going to be a drought."

The minimum weekly salary for actors on Broadway last year was $1,215, and Off Broadway minimums range from $440 to $763. But Actors' Equity confirms that fewer than 15 percent of its dues-paying members work during any given week and the average annual earning for an actor in 1999 was $14,936.

If you're lucky enough to be in a hit, the ensemble, says Hingston, makes something more than the minimum; a featured part might be two to four times the minimum. For a lead, it's five to ten times the minimum, and it's "through the roof" for a star like Bernadette Peters.

In the orchestra pit on Broadway, musicians take home $1,220 a week for eight shows—that's $63,440 if the show lasts a year. A regular gig a the New York Philharmonic pays $91,260.

Seasoned dancers at the New York City Balle make $1,500 a week. A dancer like Ethan Steifel who guest-stars with major companies, make $3,000 to $5,000 a performance.

Of course, you can do a lot better in pictures– if you can get the work. The Screen Actor Guild says its minimum day rate is $617, or $2,142 for a five-day week. For commercial work it's a $500 session fee for shooting the commercial and a sliding scale for residuals ending at nearly $50 every time the commercial airs. Bu SAG reports its members' average annual income are under $12,840– not including waitressing.

Print Media

It ain't all bad news

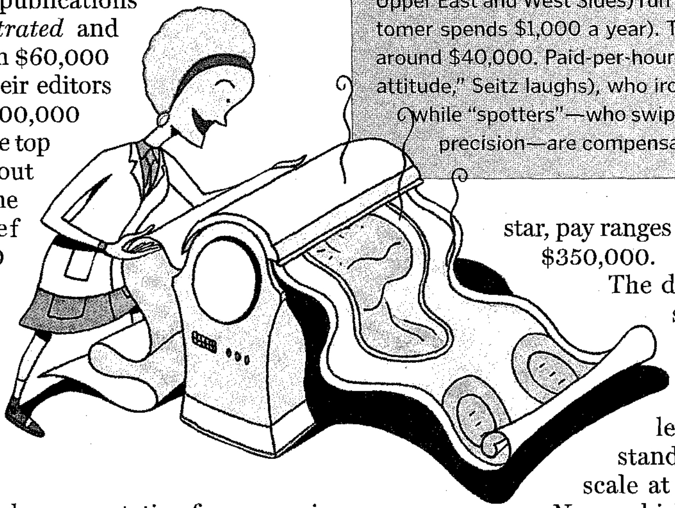
Why pursue a career in the media? Perhaps t bask in an inflated sense of personal power. Or t savor the image of millions of complete strangers cursing your name over the breakfast table Whatever the reasons, the money is usually no chief among them.

Take magazines. On the lowest rungs of masthead are editorial assistants and fact checkers, paid between $22,000 and $28,000. Som of the more generous parent companies, including Time Warner, pay for overtime hours, whic at a high-pressure title like *Entertainment Weekly* can double your weekly take-home. At *Th New Yorker,* first-year fact checkers pull i

Photographs: from top, AP/Wide World Photos, courtesy of WNBC/Channel 4, Henry McGee/Globe Photc

$30,000 to $35,000 (just don't dream of movng up the masthead; for one thing, there isn't one). "You'll make nothing for a while," says an editor at a major consumer magazine, "and then suddenly you hit the senior bracket as a writer or an editor and *boom*—in comes the real cash."

What exactly qualifies as "real cash," of course, depends on the parent company. Freshman staff writers and reporters at Time Warner make between $35,000 and $50,000, about 10 percent more than at most other companies. Senior writers at marquee publications ike *Sports Illustrated* and *Time* earn between $60,000 and $150,000; their editors make between $100,000 and $150,000. The top editors make about $250,000, with the editors-in-chief making $500,000 to $1 million. In addition, "some of the top people are getting bonuses equal to good salaries," says a Time Warner writer.



Condé Nast also has a reputation for generosity—at least on the upper rungs. Writers and editors working at the lowest levels bring in $30,000 to $40,000. But once you graduate to the next tier, working until ten (with, of course, a radio car waiting downstairs to take you to dinner) doesn't seem so bad. Executive editors make $200,000 to $300,000. Photo editors can make from $125,000 to $200,000. Art directors make $180,000 to $225,000. "And these guys are getting massive perks," says an editor. "They're set." As are the editors-in-chief. Depending on the profitability and profile of the magazine, their pay ranges from $500,000 to $1.5 million.

On the advertising end of magazines—the guys getting Calvin and Donna to sign for milions—pay is better. A junior ad salesman, the typical starting job, makes between $45,000 and $70,000. Stay on that path and your pay could increase to around $150,000 as a senior salesman. Publishers' pay packets depend on the profile of the magazine, ranging from $200,000 to $800,000, with bonuses that can double these figures.

Newspapers are a whole different story. The New York *Times*, not surprisingly, is the best-paying paper in town. Copy editors start out at $70,000 and earn up to $120,000. Mid-level edtors can make $110,000 to $250,000, while those closer to the top net $300,000 to $400,000. Reporters' salaries are established by the Newspaper Guild, so while their pay starts out high—$70,720—it doesn't increase as exponentially as that of their magazine counterparts, peaking after decades at around $120,000. Columnists, however, are not members of the guild, so, depending on the luminosity of the star, pay ranges from $150,000 to $350,000.

The days of the chain-smoking, hard-drinking tabloid reporter may be over (Steve Dunleavy notwithstanding), but the pay scale at the *Post* and the *News*, which aren't members of the Newspaper Guild, still smack of that era: At the *Post*, cub reporters out on a beat make between $30,000 and $40,000, the same as the guys up late editing their copy. Considering that the entire paper revolves around the dish in "Page Six," it's not a shock that reporters there earn more—between $50,000 and $60,000, the same as feature writers. Top writers net between $70,000 and $80,000, while the major columnists make between $100,000 and $150,000.

Broadcast Media

To air is divine

Of course, in the attention-deficit age, it makes perfect sense that broadcast journalists are the biggest media breadwinners. On-air reporters at the major networks start at about $75,000 to $100,000 and go as high as $300,000. Major-network news producers in New York start at about $70,000 and can reach the $1 million range as executive producers of ratings draws like *Today* and *20/20*. ("CBS tends to be the lowest-paying across the board," points out one major agent.) For producers at news-magazine shows like *60 Minutes*, salaries start a bit higher, at around $125,000, and also top off at around $400,000 to $500,000.

"Some in news won't admit it, but the real high-end jobs are at the news magazines," asserts one on-air correspondent, who points out that those with his job at shows like *Dateline* rake in between $200,000 and $500,000. "Aside from Sam Donaldson, White House correspondents only make about $300,000."

Dry Cleaners

The power of the pressed

"If you want to make a lot of money—and not work—the dry-cleaning business is a bad choice," says Bill Seitz, executive director of the Neighborhood Cleaners Association International, who estimates that owners of most of the 425 dry cleaner's plants (where the work is done on premises) in Manhattan log a minimum of 70 hours per week (most are family-run, and roughly 40 percent are Korean-owned). The average annual sales for cleaners located in the "Gold Coast" (the Upper East and West Sides) run between $250,000 and $400,000 (a "good" customer spends $1,000 a year). The owner's net profit? Ten to twelve percent, or around $40,000. Paid-per-hour workers like "rough pressers" ("That's not their attitude," Seitz laughs), who iron heavier garments like pants, get $10 per hour, while "spotters"—who swipe soup stains from your Prada pants with surgical precision—are compensated for their technical expertise at $15 per hour.

Donna Hanover
ACTRESS AND JOURNALIST
$218,155

$

Richard Johnson
"PAGE SIX" EDITOR,
NEW YORK *POST*
$250,000

$

Walter Mossberg
TECH COLUMNIST,
WALL STREET JOURNAL
$500,000

$

Steve Florio
PRESIDENT, CONDÉ NAST
$2 MILLION

$

Michael Lacovara
LITIGATOR,
SULLIVAN & CROMWELL
$1.1 MILLION

$

Tommy Hilfiger
DESIGNER
$26.9 MILLION

hotographs by Henry McGee/Globe Photos (2).

Manicurists

Their fingers do the working

The higher the body part, at least at nail salons, the higher the salary. At neighborhood nail salons like Nail's Noble, most of which are Korean-owned, workers start at $200 a week, glossing that milky, pink-hued Delicacy on toes, then move up to a half-leg wax and bikini wax ($300 a week) and, finally, to fingernails. Five years into it, you'll be pulling in $600 a week, not including tips, which run another $200 a week. At glam salons like Melange at the Peninsula Hotel, rookie manicurists start at a day rate of $50, with a $10 raise every six months (plus a 15 percent tip from each $20 client—as many as nine a day, booked back-to-back). Cut enough cuticles, build a clientele, and you could make $80 a day. That's $26,750 a year.

Linda Wachner
CEO, WARNACO
$7,644,633

$

Mary Meeker
MEDIA ANALYST,
MORGAN STANLEY
$15 MILLION

$

Robert Rubin
VICE-CHAIRMAN,
CITIGROUP
$15 MILLION

$

Sanford Weill
CEO, CITIGROUP
$14.5 MILLION

$

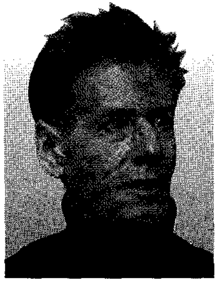
Philippe de Montebello
DIRECTOR, METROPOLITAN
MUSEUM OF ART
$370,920

$

John Welch
CHAIRMAN, GE
$13,325,000

$

Calvin Klein
DESIGNER
$21.5 MILLION



Advertising

It all ads up

Madison Avenue could be a poster child for our flush economy: Revenues are up, and the market for talented employees is tight. The industry is divided into three branches: creatives (the artists and writers who dream up the jingles and slogans), account execs (who deal directly with the clients), and media buyers (who buy the ad space and airtime).

Media buyers, even young assistants, tend to be extremely popular, since they're responsible for the purse strings. "When you go into the business," says one former media director, "you don't think about the fact that you might get invited to a boat cruise or to a football game. It's just one of the perks of the job."

Perks like that, of course, come in handy on an entry-level straight-out-of-college salary for an assistant media buyer that's in the high twenties. In perhaps eighteen months, you get promoted to media planner or buyer for about $40,000. Up the ladder a rung—and a salary bump of maybe $20,000—is the position of media supervisor. After three to five years, these people generally become associate media directors and their salaries enter the $70,000-to-$100,000 bracket. From here, you move to media director and begin earning around $125,000, with a bonus of $6,000 to $10,000.

The account department is an agency's lifeline to its clients. Entry-level assistant account execs begin a little bit higher than their media peers, but often come through the door with M.B.A.'s. Account executives, the next level up, make $50,000 to $60,000 at big agencies. As an account supervisor you'll earn about $80,000; as a management supervisor, $120,000 to $150,000, with a $10,000 to $15,000 bonus. By your twelfth yea if all goes well, you might be a group directo with a salary of about $200,000.

On the creative side, there are spot director who shoot the actual commercials and creativ directors who dream up ideas for each ad While the average spot director earns $15,00 to $20,000 per day of shooting, superstars lik Ridley Scott and Spike Jonze get significantl higher fees. And the best perk, adds David Perry, director of broadcast production at Saatch & Saatchi, is "all manner of assistants takin care of what you need. It's a little like being rock star."

Office creative personnel have to conten themselves with less travel and slightly smalle paychecks. Junior copywriters begin at abou $40,000; shed the "junior" from your title, an you earn about $65,000. As an art directo your salary will approach $100,000. The watershed in this sector comes when you arrive a creative director, running a group of project within large accounts for as much a $120,000, with a potential bonus of $20,00 to $30,000. Executive creative directors manage groups of creative directors and comman between $150,000 and $200,000. Those wh handle larger accounts can earn as much a $350,000. "It's totally fun work and you get almost enough money to make you want to vot Republican," says Cheryl Van Ooyen, grou creative director at Deutsch. "But if you brok it down per hour, I think I'd make more working at McDonald's."

Nannies

Not just child's pay

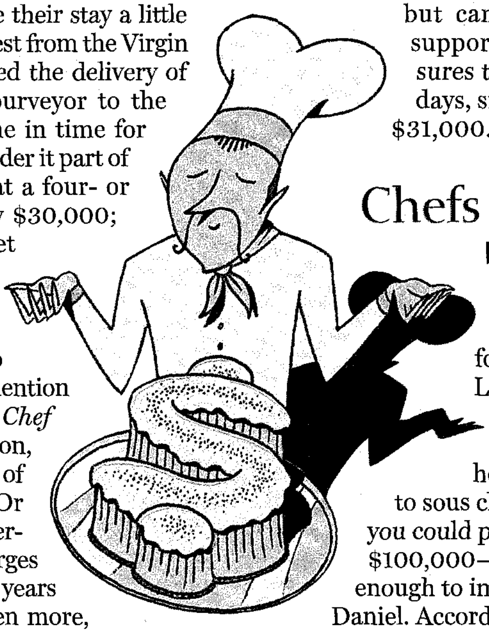
Standard starting salary for those who cater t the needs of the next generation of Gothamites i $400 a week, with a premium, as high as $100 week, for additional kids—especially twins While the vast majority of the city's nannies wor off the books, some sign on with agencies servin the city's high-end professionals. They can ear $800 to $1,000 weekly, topping out at $2,00 for surrogate parents who cover 24-7 for, say, actors and actresses who travel a lot. Applicants fo top spots must know New York City (toddler need tour guides, too) and have at least two year of experience in "a valid home, similar to the on they'll work in," says George Handin, the owne of the International Agency. "There's nothin wrong with Jackson Heights or Astoria," says Handin, "but a nann is more likely to get placed i Manhattan if she has reference from Little Neck or Douglaston." Thanks to young moneyed Manhattanites, nann salaries have doubled sinc the eighties. "In a selec crowd of multimillionaire and billionaires, there are bidding wars for nannies."

Photographs: from top, Rose Hartman/Globe Photos, AP/Wide World Phot

Concierges

The hosts with the most

'It's not a thankless job," says Harald G. Mootz, president of the New York City Association of Hotel Concierges and assistant *chef* concierge at the Plaza Athénée. "To be able to pull off certain things—like getting a corner table for somebody—they come back and they've got that twinkle in their eye; what you did made their stay a little bit better." For one regular guest from the Virgin Islands, Mootz micromanaged the delivery of caviar from a Manhattan purveyor to the client in his Caribbean home in time for dinner that night. "I just consider it part of the job." Junior concierges at a four- or five-star hotel make roughly $30,000; assistant *chef* concierges get about $35,000, plus possible commissions (from Greyline, for instance), which can jack wages up to $10,000 extra a year, not to mention tips from grateful guests. *Chef* concierges, the highest position, top out at $50,000. Members of the prestigious Les Clefs d'Or ("The Golden Keys"), an international association of concierges who have logged at least five years in the industry, can earn even more, sometimes as much as $80,000.



Drivers

Wheeling the wheeler-dealers

A real or perceived need? Who knows. But security-minded moguls like Ron Perelman, who like their chauffeurs locked and loaded, are willing to pay up to $100,000 to put the likes of an ex-CIA or FBI agent behind the wheel. Private chauffeurs without the firepower survive on just $30,000 to $50,000. Livery drivers, the guys who take you home from the office late at night, can take in $30,000 a year if they own the car—which most do—after they pay expenses. But there are exceptions. Says Louis Gargiulo, general manager of Allstate Car & Limo: "I've heard of people working ten to twelve hours a day, six or seven days a week," to pull in $60,000 to $70,000.

Cabbies, too, tend to make $100 a day over expenses. Those who own the cab and medallion have the luxury of working the most profitable hours—morning and afternoon rushes. But their counterparts who lease have to work the standard six twelve-hour shifts a week to make the same $30,000.

Housecleaners

Where sucking-up is a given

In the hours before curtains go up on (and off) Broadway, you can find actors all over town rehearsing their lines (and humming show tunes) while vacuuming, dusting, and polishing floors. Jim Ireland, owner of White Glove Elite, a cleaning service, employs many off-hour thespians to scour upscale abodes. While the going rate for the average house cleaner is $9 per hour, folks employed by high-end referral services like White Glove can take home up to $15 per hour (the client pays $17). Not bad for extra cash—since it's a referral service, taxes are up to the client and the cleaner—but can a career dust-buster support a family? Ireland assures that working eight-hour days, six days a week, can yield $31,000.

Chefs

Dicing for dollars

If you're considering trading your office togs for a toque, consider this: Line cooks, those folks slaving over the stove, make at least $10 an hour. Work your way up to sous chef or pastry chef and you could pull down $45,000 to $100,000—if you can sauté well enough to impress the brigade at Daniel. According to our sources, chefs at Danny Meyer's ever-popular nightspots make $100,000 to $125,000, but with perks and bonuses that figure can more than double.

If you can't stand the heat in the kitchen, there's still money to be made out front. Seasoned restaurant folks say a good waiter can make an honest $50,000 at a significant name restaurant and as much as $75,000 in the city's busiest and best places. Sommeliers, who push the high-margin product, can make $65,000 to $80,000—but if they move a lot of big-ticket wines that number can go higher. And a general manager, who runs the place, should expect to report at least $100,000 on her 1099.

Martha Stewart
CEO, *MARTHA STEWART LIVING*
$1.4 MILLION

$

Vince McMahon
CEO, WORLD WRESTLING FEDERATION
$2.3 MILLION

$

David LaChapelle
PHOTOGRAPHER
$75,000–$100,000 A DAY

$

George Rupp
PRESIDENT, COLUMBIA UNIVERSITY
$472,750

$

Anna Wintour
EDITOR, *VOGUE*
$1 MILLION

$

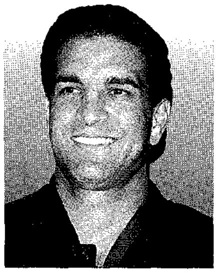
Simon Doonan
CREATIVE DIRECTOR, BARNEYS
$600,000

Social Workers

Where less can be more

"The pay doesn't always match the importance of the work we do," observes Steven Rutter, associate director of social work at Elmhurst Hospital Center, with some understatement. "The trade-off is, you make a difference, by getting people a place to live, food, changing their lives, helping them with psychological problems." M.S.W.'s at city hospitals—or "line workers," those who work one-on-one with patients—get hired at $34,000. A top-level supervisor with eight years of experience caps at about $55,000. Other social workers on the front lines get paid about the same. At the Administration for Children's Services, the salaries start at $30,000 and run to $56,000; supervisors make from $53,000 to $65,000. But "there are tremendous rewards in being a social worker," Rutter is quick to point out. "Sometimes I can't get social workers to go home at the end of the day."

hotographs: from top, AP/Wide World Photos, Patrick McMullen.



Vinny Testaverde
QUARTERBACK,
NEW YORK JETS
$7.5 MILLION

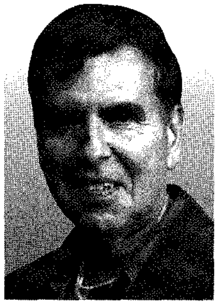
$

Patrick J. Kelly
PROFESSOR OF
NEUROSURGERY, NYU
$1,092,164

$

Roger Clemens
PITCHER, NEW YORK YANKEES
$15.45 MILLION

$



Gerald Levin
CEO, TIME WARNER
$13.9 MILLION

$

Chan Suh
CEO, AGENCY.COM
$138,000

$

Jeff Van Gundy
COACH, NEW YORK KNICKS
$2 MILLION

Finance

Money talks, everybody walks

Greed—good, bad, or indifferent—is the norm on Wall Street. It's impossible to imagine the financial world without it. So even rookies make salaries that in other businesses take years to achieve—and move up swiftly from there. Not that everyone becomes a Master of the Universe. Wall Street is divided into the buy side and the sell side. Sell-side firms (for instance, Merrill Lynch) make most of their money on fees from underwriting companies and selling stock and investment ideas. Buy-side firms are primarily involved in managing people's money (Fidelity, for example). Broadly speaking, sell-siders make more money.

The classic Wall Street entry point is the junior analyst position, which functions as a kind of just-out-of-college apprenticeship. Junior analysts spend two years as grist for the money mills, then return to campus for an M.B.A. The pay is in the $40,000s, but with a second-year bonus it averages out to $150,000 for two years' work.

After business school, prepare to make some real money. Second-year associates can earn $250,000; by the fifth year, you might make $750,000—plenty for that starter home in Greenwich. By the time you're a managing director, you could be in an oceanfront mansion with a $10 million paycheck.

At the top of the investment-banking heap are the mergers-and-acquisitions specialists. Last year, even these elite ranks were fending off raids from dot-coms. But the collapse of Internet compensation probably won't affect M&A salaries. "The volume of mergers and IPOs this year is ahead of the pace for '99," says Scott Dinhofer of the Concorde Group, a recruiter who specializes in M&A. "So this year's numbers should be up at least another 10 to 20 percent."

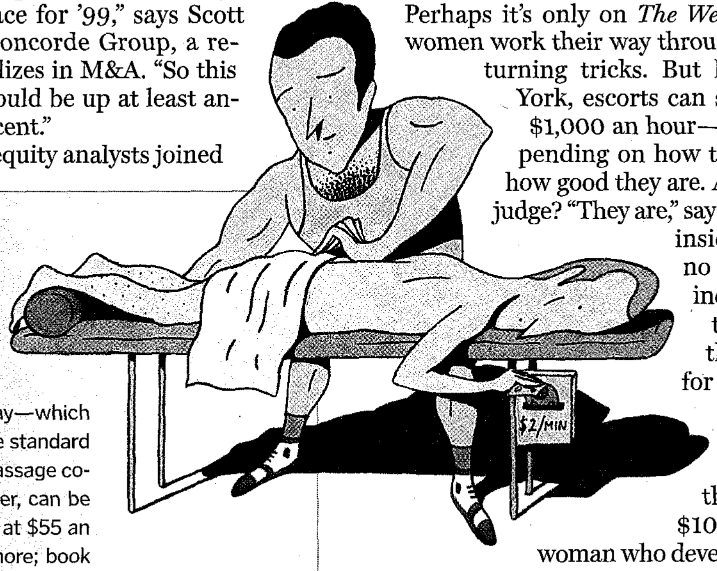
In the nineties, equity analysts joined M&A directors onstage as the rock stars of the financial world. There are two types of equity analysts: the buy-side kind, who study companie to find value, and the sell-side kind, who flo companies that their bank has underwritten i order to create value. The latter make a lot mor money—star analysts like Mary Meeker earn upwards of $15 million.

Portfolio managers aren't as glamorous—or a highly paid. Starting salaries average $80,00 with a $10,000 or $15,000 bonus—and eve great portfolio managers, if they don't chang gears, tend to top out at $700,000.

Traders run the gamut from the old-style, hairy-chested, towel-snapping, alpha-male cardiac case to the egghead gnomes of Long-Term Capital wh almost brought down the world financial system Stereotypes aside, it's a high-anxiety job, with concomitant high burnout rate. The entry points vary Some sign on with a small shop and start off as runner. Others apply for one of the coveted training programs run by firms like Merrill or Goldman. Base salaries start at $50,000 and go up t $200,000, depending on the firm or fund and th accounts and experience of the trader. Traders ge a percentage of the profits they make trading other people's money, often 18 to 25 percent. "Goo equity traders can make between $1 million an $2 million," says Michael Flood, a partner at Boyden. And their bosses make even more. Thos handling trading management make at least $4 million and as much as $6.5 million. At that rate who wouldn't want to burn out young—and enjo a very long retirement?

Escorts

What's love got to do with it?



Perhaps it's only on *The West Wing* tha women work their way through law schoo turning tricks. But here in New York, escorts can snag $100 t $1,000 an hour—or more—depending on how they look an how good they are. And who's th judge? "They are," says one industr insider. "There no Better Business Bureau o them." Sure the going rat for straight se with a cal girl—not prostitute o the street—i $100, but woman who develops a specialty will watch rates soar. S&M starts at $175 a hour for mild role-playing and bondage, jumps t $250 an hour for flogging and spanking, and top out at $500 for the real kinky stuff that involve bodily fluids. (In all cases, the john picks up th tab for the room—or dungeon space.)

Public appearances cost more than just doin the deed. "If you just want to have her in bed a

Massage Therapists

People who knead people

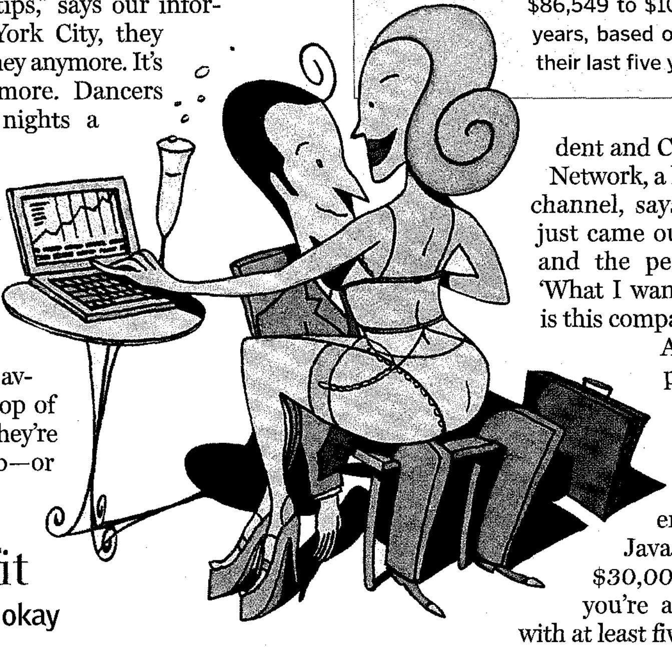
Massage therapists at health clubs and spas can command as much as $35 an hour. But at New York Sports Club, for instance, full time is fifteen hours a week of rubbing—three massages a day—which yields around $32,000 a year once you factor in the standard 10 to 15 percent tip. "We live by tips," says NYSC massage coordinator Scott Douglas. Working privately, however, can be far more lucrative. Rubdown artists generally start at $55 an hour and work their way up to $100 an hour or more; book three sessions a day, five days a week, and you're pulling in $62,500 a year. Different neighborhoods command different rates. Uptowners, for instance, "are not going for the bargain," says Monique Jutila, a former massage therapist at NYSC. "They want to be pampered, they want convenience, they want to be able to call somebody at the drop of a hat." This could mean $200 for an hour-and-a-half session, close to the cost of psychotherapy. But as Jutila explains, "It's a very vulnerable place to be when someone's working on your body."

Photographs: from top, Albert Ferreira/Globe Photos, AP/Wide World Photo

night and not worry about showing her off," says our insider, "it's $150 to $200. If you want someone you can take to the cocktail meeting with your boss and then take her home and fuck her brains out, it's $500."

What a hooker can make in a year is a function of the rate she can command and the amount she wants to work. "Some prostitutes work weekends; the ambitious ones work four nights a week for two or three hours a night. Depending on how skilled, well-known, and ambitious they are, they could take down $50,000 to $200,000 or $300,000," says the insider.

The sex industry may be booming, but in New York, lap dancing is in decline. "Topless dancers work mainly on tips," says our informant. "In New York City, they aren't making money anymore. It's not popular anymore. Dancers who work four nights a week who have a good personality, a nice body and face, will make $30,000 a year at a very good club. If they make less than $100 a night average in tips on top of the thirty grand, they're n the wrong club—or business."



Nonprofit

Do-gooders do okay

The nonprofit world seems to be responding to competition from the business world's biting at ts employees' well-worn heels. According to a survey performed by Ernst & Young, the talent at nonprofits in the metro New York area saw an average salary increase of 7.1 percent between 1998 and 1999. Foundations took the lead, paying their top executives an average of $224,000. CEO salaries for the whole sector averaged around $163,000—half of what their profit-minded colleagues made. Deputy executives averaged $118,000; top financial officers, $96,000; head communications employees, $90,000; top-evel administrators, $70,000. Human-reources department heads beat them out by an average of about $2,000, but they had to fend off minions of good-hearted applicants, so the money was well earned.

The Web

Your pay performance is site-specific

Suffice it to say that the so-called upside to working in the Internet sector isn't what it used to be. The employee pool is getting as good as venture capitalists are in asking questions about a company's ability to succeed," Andrew Rasiej, president and CEO of Digital Club Network, a live-music Internet channel, says with a laugh. "I just came out of an interview, and the person said to me, 'What I want to know is, How is this company financed?' "

As an entry-level production assistant on a Website, you'll make about $30,000 a year; a Web designer fluent in HTML and JavaScript will earn $30,000 to $50,000. If you're a graphic designer with at least five years experience, you can make between $65,000 and $85,000. As an information architect who evaluates the navigability of the site, you'll earn $50,000 to $80,000. At the top of the art department, as the creative director, you'll draw anywhere from $80,000 to upwards of $150,000.

On the tech side, you can start at anywhere from $40,000 to $75,000 as a software engineer or programmer, but you'll need to know the more complicated coding languages. Manage a team of engineers and you'll earn anywhere from $65,000 to more than $110,000. Specialize your coding skills and headhunters will beat a path to your door—security specialists and database programmers are making upwards of $150,000. Technical architects create the blueprint for the site, making $125,000 to $200,000 for fusing old and new technology. As the chief technical officer of the company, you can make anywhere from $150,000 to seven figures, depending on the size of your company (or its burn rate).

After Nasdaq's April meltdown, stock options lost their luster, so Internet companies have increasingly reverted to the traditional pay structures of the business world. "Stocks will continue to be used as a performance incentive, but they are not necessarily an inducement to employment," says Rasiej. "Cash is king now."

Firefighters

The long ladder to success

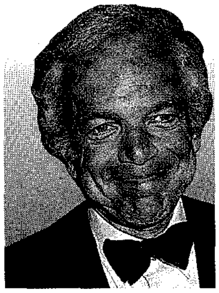
Firefighters earn roughly the same as cops: $32,724 for a rookie fighter who's passed a physical training test. Says Chief Brian Dixon: "The test is job-specific, which for us includes raising ladders, stretching hose, dragging a dummy through a corridor, feeling your way through a darkened room. We'd like to know beforehand if he gets claustrophobic, because this would be the wrong job for him." Uh, or her. Come the six-year anniversary, a firefighter is earning $49,023 for two nine-hour day tours and two fifteen-hour night tours each week. The 1,500 lieutenants who supervise fighters in action earn $57,623 ($62,857 after four years). The 306 battalion chiefs in New York City earn $74,906, which rises with seniority to $93,948, and the 53 deputy chiefs, who take over command from the battalion chief if a fire gets dangerously out of control, are paid $86,549 to $104,132. Yes, firemen get a pension after twenty years, based on a formula of the average of the best three of their last five years.

$

Alan Matarasso
PLASTIC SURGEON
$5,000–$6,000 AN HOUR

$

David Hidalgo
SURGEON, MEMORIAL
SLOAN-KETTERING
$1,442,371



$

Ralph Lauren
DESIGNER
$6,565,397

$

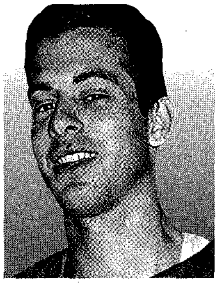
Mike Piazza
CATCHER, NEW YORK METS
$13 MILLION

$

Paul LeClerc
PRESIDENT,
NEW YORK PUBLIC LIBRARY
$418,727

$

Mark Ronson
D.J.
$7,500 A NIGHT



Photographs: from top, Robin Platzer, Henry McGee/Globe Photos.

Rupert Murdoch
CEO, NEWS CORP.
$6,337,000

$

Steve Dunleavy
NEW YORK *POST* COLUMNIST
$150,000

$

Daniel Boulud
RESTAURATEUR
$700,000

$

Jean-Georges Vongerichten
RESTAURATEUR
$3.2 MILLION

$

Joseph Volpe
GENERAL MANAGER, METROPOLITAN OPERA
$671,000

$

Mark Messier
CENTER, NEW YORK RANGERS
$5.5 MILLION

$

Regis Philbin
HOST, *WHO WANTS TO BE A MILLIONAIRE?*
$20 MILLION

Lawyers

Count on long hours, partner

When you graduate from law school, you're faced with a choice stark enough for a courtroom drama: profits or public service. The current standard for a first-year associate at the city's 25 largest law firms is $125,000, but after the year-end bonus kicks in, total compensation can approach $160,000. Meanwhile, rookies in the city's district-attorney's office continue to make between $30,500 and $40,000, just as they did before the bull market began. A Legal Aid Society criminal-defense attorney starts at $35,000.

Once you get in the door at a firm, your salary rises in lockstep with class year; for instance, an eighth-year associate at any of the city's top firms is currently making in the neighborhood of $225,000 plus bonus. The partner track is about eight to nine years. If you haven't made partner by your ninth year, you probably never will; but as consolation you'll still be bringing down well over $250,000, not counting bonus. If you do make partner, your annual earnings are equal to your share of the firm's operating income—at least $250,000 at a small firm, $600,000 at an average firm, and, at the city's most profitable firms, like Cravath, Davis Polk, and Cahill, more than $1 million. At Wachtel, the richest law firm in the city, partners rake in $3.1 million apiece.

The hours are deadly for associates, who are routinely putting in 70 and 100 hours a week. So it's no surprise that after a few punishing years many decide to leave the white-shoe world for position as an in-house lawyer for a corporation The advantages of going corporate are that yo get to have a life, stock options, and a terrifi bonus if your company is still riding the bull market. The disadvantage is a moderate loss of glamour: "Working as a litigator at a firm, for a variet of clients in a variety of industries, will always b more interesting than working in-house for a single client," says Penny Windle, a fourth-year associate at Cahill. However, a chief legal counsel at blue-chip company makes about what a partne at a mid-range law firm would. The media salary for a chief legal officer is $737,000 $360,500 for a general counsel; $293,00 for a chief assistant; $167,000 for a senio counsel; $120,597 for a staff attorney.

Working for a corporation always mean getting paid better during good times, but i the past few years so many lawyer have left their firm for corporate counsel jobs a one of the city's Fortune 500 companies o at a Silicon Alley start-up that firms have ha to start paying out "boo year" bonuses (rangin from $2,500 for a first-year lawyer to $30,00 for an eighth-year associate in 1999) t stem the attritio rate.

For those who take th road less traveled, the reward are much less lucrative: A New Yor City Criminal Court judge makes $125,600 while at New York City law schools, professors salaries average $120,000.

Police

The beat goes on . . . and on

To become a "recruit," or first-year officer who takes home $31,305, you must be at least 22 years old, live in one of the five counties, have completed 60 college credits, and (what else?) be free from felony convictions. After five years, police officers get off probation and their salaries jump to $51,978. Not bad, but remarkably, they max out after twenty years on the force at $54,978—unless you get promoted to sergeant ($59,299), lieutenant ($68,067), or captain ($83,543). Then there's the chief of department, one notch below police commissioner, who makes $122,000. "He's the No. 1 cop," says Detective Walter Burns. "When you're chief of department, you're the guy." The finest go out after twenty years on a pension that is half their last year's pay.

Trainers

Pump up those wallets

For personal trainers it's specialization, no pumping iron, that inflates the earnings. A personal trainer (someone who has a national certification or an exercise-science degree or both starts out at roughly $30,000 a year, reports Alma Largey, a professional trainer and yoga instructor. A pro trainer (who specializes in an are like prenatal fitness and has completed an advanced in-house training program) make $50,000. The master trainer (for instance someone who has advanced skills and certification) could make more than $60,000. Trainer who meet clients at their own gym can comman $60 to $150 an hour—all going straight into th trainer's pocket (many clubs charge an outsid trainer a $15 to $25 fee, but the client usuall pays that). Yes, private personal trainers ca command $150 an hour or more, but if you can break into the big leagues, as one trainer puts i "you've got to be okay with the simple life."

Photographs: from top, AP/Wide World Photos, George DeSota/Liaison/Newsmake

Teachers

Luckily, shaping young minds is its own reward.

"You could make more money as a garbage collector," says Laura Friedman, a 28-year classroom vet and former art teacher at P.S. 47 in the Bronx. Not quite true, but for members of the United Federation of Teachers union—and that's about 98 percent of the city's teachers—salaries are a source of frustration. A first-year teacher with a B.A. makes $31,910, while those with a master's start at $36,045. The most they can make is $70,000—after 22 years.

Salaries are higher for their country cousins. A first-year teacher in Chappaqua makes $39,564 with a bachelor's degree or $42,625 with a master's. And the private-school teachers earn somewhere in the middle: At Nightingale-Bamford, teachers who started this year will get $34,000.

Those who forsake the classroom for the principal's office are rewarded for their pains: Elementary-school principals start at $92,000, junior-high at $95,000, and high-school at $99,000. A principal maxes out at $115,000 after serving fifteen years.

Photographers

The best can buy a car with a day's work.

"As soon as my kid is big enough, I'm putting a camera in her hands," a former photographer's agent says. "That's where the money is." Yes and no: Though the top fashion photographers can make $75,000 to $100,000 a day for advertising work, and score editorial contracts that can reach a million dollars a year, the ranks of top shutterbugs are tight.

Like artists, many photographers start out as assistants to the old guard. "Assistants make a day rate depending upon where they rank among a photographer's minions," says another agent. "A third assistant might have to work for several different photographers at $175 a day to make ends meet, while the photographer's primary assistant works full-time at $80,000 a year." Better bosses will throw some smaller jobs to their assistants. But if they don't, there's always the lesser-known fashion magazines that seem to exist just to cover emerging photographers' expenses and give them exposure.

"The idea is to work in editorial and gain enough credibility to go to advertising agencies," the agent says, "or get mainstream editorial credits."

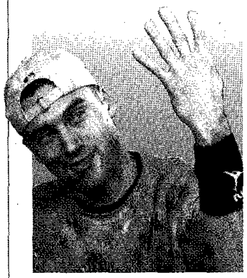
First-time contributing photographers to *Vogue* get $250 a day. Establish a relationship and your day rate jumps to $350 to $1,000. High-end photographers score contracts that range from a quarter million to a million. Still, "advertising's the big kahuna," says one top agent. "Once you get the break, it's a big payoff." In advertising, you start by shooting catalogs at $1,000 to $2,500 a day. Retail for department stores will pay from $3,500 to as much as $7,500 a day. A top-earning photographer "like Mario Testino, where you open up the March issue of *Vanity Fair* or *Vogue* and see his advertising spread on the first page," makes between $25,000 and $75,000 a day. But the real money comes in back-end deals that give the photographer the clout to be paid for the number of times an ad runs. Those elite artists can make as much as $10 million a year. So what if there are less than a dozen of them: Sign your kids up for photography classes now.

David Kansas
Executive
vice-president,
TheStreet.com
$234,000

$

Glenn Lowry
Director, MOMA
$276,488

$



Derek Jeter
Shortstop, New York
Yankees
$10 million

$

Robert Morgenthau
Manhattan
district attorney
$150,000

$

M.B.A. Payoffs

Some people call business school a two-year haircut; but if you look at the ranks of M.B.A.'s at corporate headquarters around town, you'll see some of the city's better-paid professionals. "You're not going to find too many executive positions with salaries under $200,000," says Heidrick & Struggles headhunter Dona Roche-Tarry. Corporate life has its drawbacks—bland dress codes and plenty of office politics—but here's what you can make as a suit in a number of businesses.

	STARTING M.B.A.	TOP SALES MARKETING	CHIEF INFORMATION OFFICER	CHIEF FINANCIAL OFFICER
Telecommunications	$79,000	$250,000	$300,000	$300,000
Pharmaceuticals	$84,500	$450,000	$300,000	$325,000
Insurance	$90,000	$290,000	$390,000	$415,000
Apparel/Accessories	$75,000	$375,000	$350,000	$350,000
Packaged Goods	$82,000	$300,000	$275,000	$325,000
Entertainment	$71,000	$290,000	$315,000	$370,000

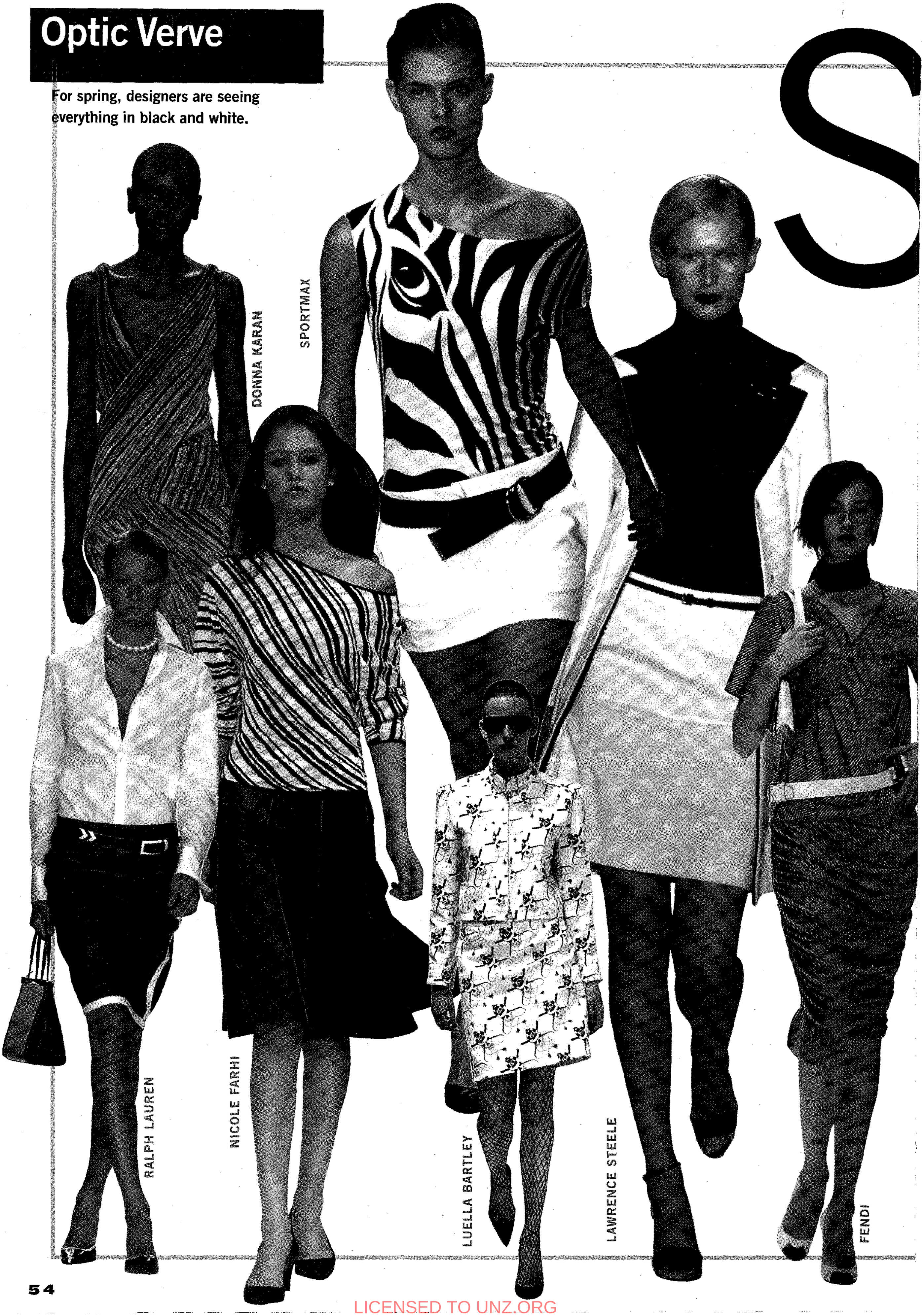
Salaries reflect base and bonus only, and do not include equities or stock options, which are often part of compensation packages. These numbers represent averages suggested by a number of surveyed executive-search specialists and will, of course, vary according to company size and individual qualifications.

Reported by David Amsden, Nina Burleigh, Sara Cardace, Lauren DeCarlo, Emily Gitter, Erin Higgins, Timothy Hodler, Jo B. Hoffman, Elizabeth Judge, Tara Pepper, Michael Steele, Ted Taxel, Nicole Walton, Laura Warrel, Joy Williams, and Jada Yuan.

Photograph by AP/Wide World Photos.

Optic Verve

For spring, designers are seeing everything in black and white.


S
DONNA KARAN
SPORTMAX
RALPH LAUREN
NICOLE FARHI
LUELLA BARTLEY
LAWRENCE STEELE
FENDI

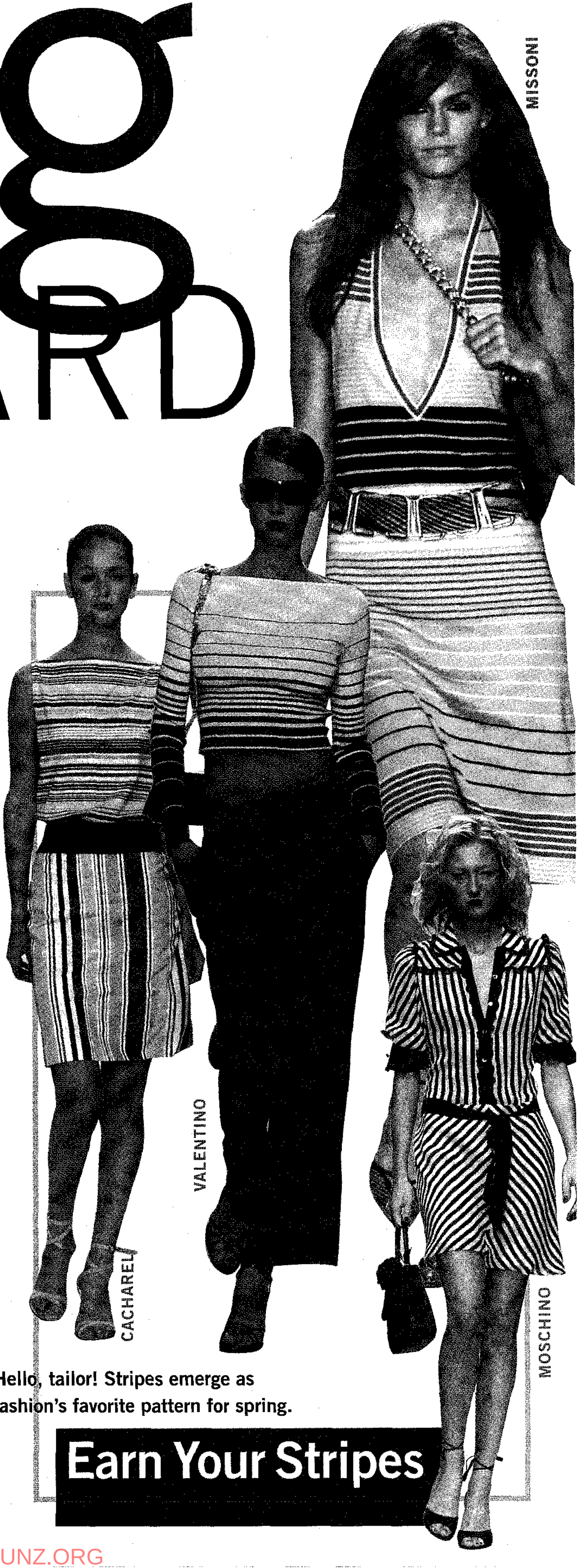
pring FORWARD

While industry drama raged backstage at the spring 2001 collections, what came down the runways ranged from provocatively boyish to full-tilt feminine. The best of next season's looks, plus news and gossip from each of the four fashion capitals.

By Mark Holgate

It would be as well to start at the end. The most eagerly awaited event of the Paris collections, if not the entire season of spring shows, was the last one of all: Tom Ford's first collection for Yves Saint Laurent Rive Gauche. The minute the Paris week kicked off, the rumor mill went into overdrive. The show would seat 100. No, 300. (In the end, it was somewhere around 700.) Spies claimed that the entire collection was black—and then Ford announced in an interview that he loved color. He also said it would be a tribute to an older fashion icon. *WWD* guessed stylist Polly Mellen, but in the end it was Betty Catroux, Saint Laurent's longtime muse, who provided Ford's inspiration. • The frisson carried over to Paris's two Yves Saint Laurent boutiques. Though the Gucci Group had bought the Rive Gauche ready-to-wear label and installed Ford as its designer in March, Yves Saint Laurent will continue to design the couture line for the near future. So on one end of the Rue du Faubourg Saint Honoré, the haute couture store was selling

RUNWAY PHOTOGRAPHS BY firstVIEW.com.



Hello, tailor! Stripes emerge as fashion's favorite pattern for spring.

Earn Your Stripes

Chic **Thrills**

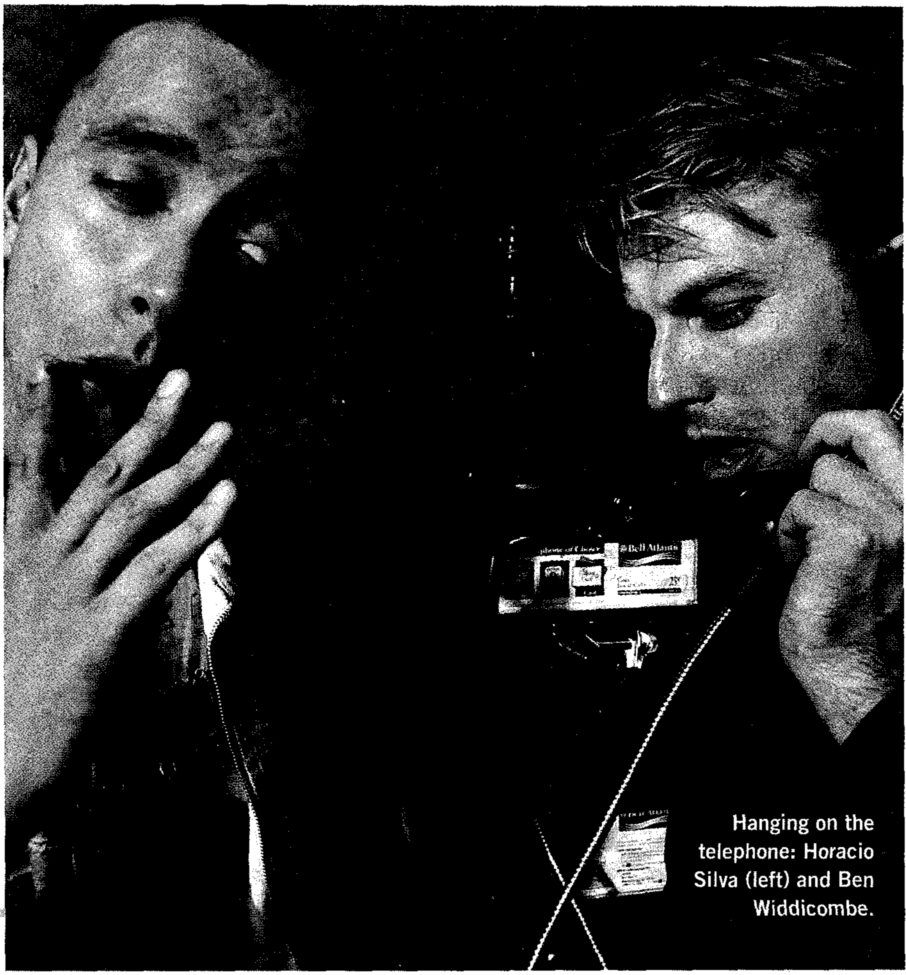
The elusive figures behind the fashion world's favorite gossip column take the New York style scene by storm.

EVEN DURING NEW YORK'S FASHION WEEK, WHEN HITTING THE PARTY SCENE IS JUST as important as attending the shows (if not more so), Horacio Silva and Ben Widdicombe are hard to spot. The two masterminds behind the fashion world's newest addiction, "Chic Happens"—the style-industry gossip column that appears every Wednesday on the Website Hintmag.com—first failed to turn up at the Visionaire Gallery for the "1%" exhibit of punk clothing. At the Marc Jacobs store opening, someone reported having just spoken to them, but when I went looking, they were nowhere to be found. At the midweek party thrown by Hintmag.com at Serena, we finally came face-to-face. When I turned my back to get a drink, they had vanished as quickly as a size-eight Blahnik at a sample sale.

Add to this the fact that the pair don't participate in cell-phone gabbing (too Mitchell Fink), travel with models (too "Page Six"), or wield notebooks (too *Fashion Wire Daily*), and it's no surprise that few fashion editors know what they look like. But the fashion world knows who they are. "I've bumped into Anna Wintour so many times," says Silva. He always says hello, but he's certain she doesn't recognize him. Wintour has been skewered in "Chic Happens" nineteen times, most notably when the column was the first to report (albeit in a blind item) that the "frosty fashionista" was having an affair.

Widdicombe, 29, and Silva, 34—who moved together to the city from Australia in 1998—don't need to be front and center to acquire gossip. Because they've made their name on the Web many of their tips come via anonymous e-mails. They don't rely on publicists for information *or* invites, and this has helped inform their sharp tone. "We don't do what we do so we can get discounts at Gucci," says Widdicombe, when we finally sit down for a post-Fashion Week dinner.

But journalism—reporting facts—is only half of what makes "Chic Happens," which celebrated its second birthday in August so appealing. It's the duo's saucy wit that has the fashion world addicted (designer Jeremy Scott, Sophie Dahl, Chloë Sevigny and David LaChapelle are all fans). They recently noted "Claudia Schiffer told reporters that she's partial to the odd glass of wine now that she's practically retired from the catwalk. Elsewhere she revealed she needs twelve hours of sleep a night. Coincidence?" Decoding a "Chic Happens" blind item ("Which Manhattan decorating and beauty impresario searches for his trade in Harlem? The cheapskate tried to pay one hustler in flowers. Said hustler told us he would have preferred an unlimited MetroCard") is a lot more fun than reading the LVMH business plan.



Hanging on the telephone: Horacio Silva (left) and Ben Widdicombe.

Lee Carter, the editor of Hintmag says the column is such a hit because "it accurately portrays the fashion industry as a cast of freaks—ourselves included." The site's players also say "not being in it for the money" helps—Silva works as an Internet consultan and Widdicombe earns a steady paycheck as a producer for Worth.com. Bu Hintmag is beginning to turn a profit thanks to corporate sponsorships from Ford Motors, Elle.com, and Luxlook.com (a luxury-goods site), and Carter say he's currently in negotiations with other sites to syndicate the column.

For now, however, they're satisfied with their cult fashion following. As Amy Spindler, style editor of the New York *Times,* puts it, "With all the homogenization of fashion coverage these days, 'Chic Happens' is one of the few guilty pleasures left." KRISTINA RICHARD

Photograph by Brian Fink

items presumably designed by the master himself—much to the chagrin of the new regime, according to the press—while the Rive Gauche store, further up the street, was giving the public a small taste of Ford's first efforts, a cruise collection, in its windows. (It was sharp-edged and almost all black. That color theory began to fade.)

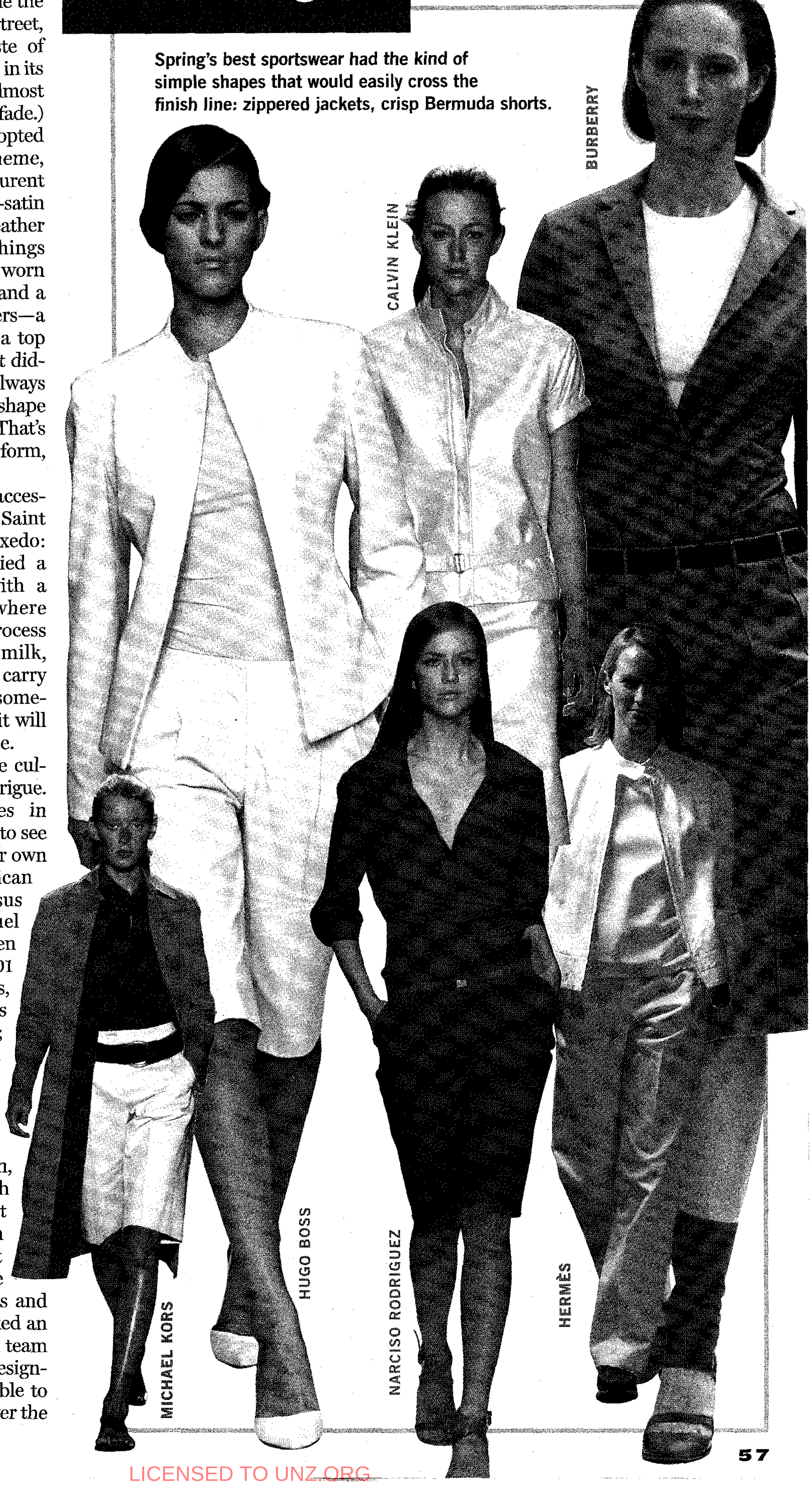
So what about the clothes? Ford opted for a monochromatic color scheme, revamping some of the Saint Laurent classics (wide-shouldered duchesse-satin pantsuits, trench coats in patent leather or waterproofed satin). Some things worked, like the elastic corset tops worn with a miniskirt or tapered pants, and a sublime ruched-chiffon dress. Others—a one-shouldered tuxedo jacket and a top with an enormous satin sleeve—just didn't. Ford claimed that you could always tell a Saint Laurent garment by the shape of a shoulder or the cut of a sleeve. That's certainly true, but served up in this form, the idea didn't really play out.

In keeping with the mania for accessories, he offered a witty take on Saint Laurent's famous "le smoking" tuxedo: Ford's dinner-suited models carried a satin-and-silver cigarette case with a matching lighter. In France, where learning to smoke is part of the process of being weaned off mother's milk, they'll no doubt use nothing less to carry their Gitanes. By the time you see someone with one at One 51, I suspect it will be used to hold a minute cell phone.

The Rive Gauche uproar was the culmination of a year of industry intrigue. Prada bought controlling shares in Helmut Lang and Jil Sander—only to see Sander abruptly jump ship from her own label. The newly minted American fashion conglomerate Pegasus snapped up Daryl K and Miguel Adrover. Some of the buyouts even took place during the spring 2001 shows. At the New York collections, Azzedine Alaïa announced he was going into partnership with Prada; amid the Paris shows, Nino Cerruti sold controlling interest in his fashion house to Fin.part, an Italian company that also owns Frette.

The first collection of the Sanderless Sander line, shown in Milan, almost had YSL beat for Show With the Biggest Buzz. It was a pertinent reminder of what can happen when new partnerships turn sour. What we got were some perfectly fine clothes (in particular, the pantsuits and the shirtdresses), but the show lacked an element of surprise. While a design team can certainly extrapolate from a designer's signature style, they're rarely able to go off on the tangents that can deliver the

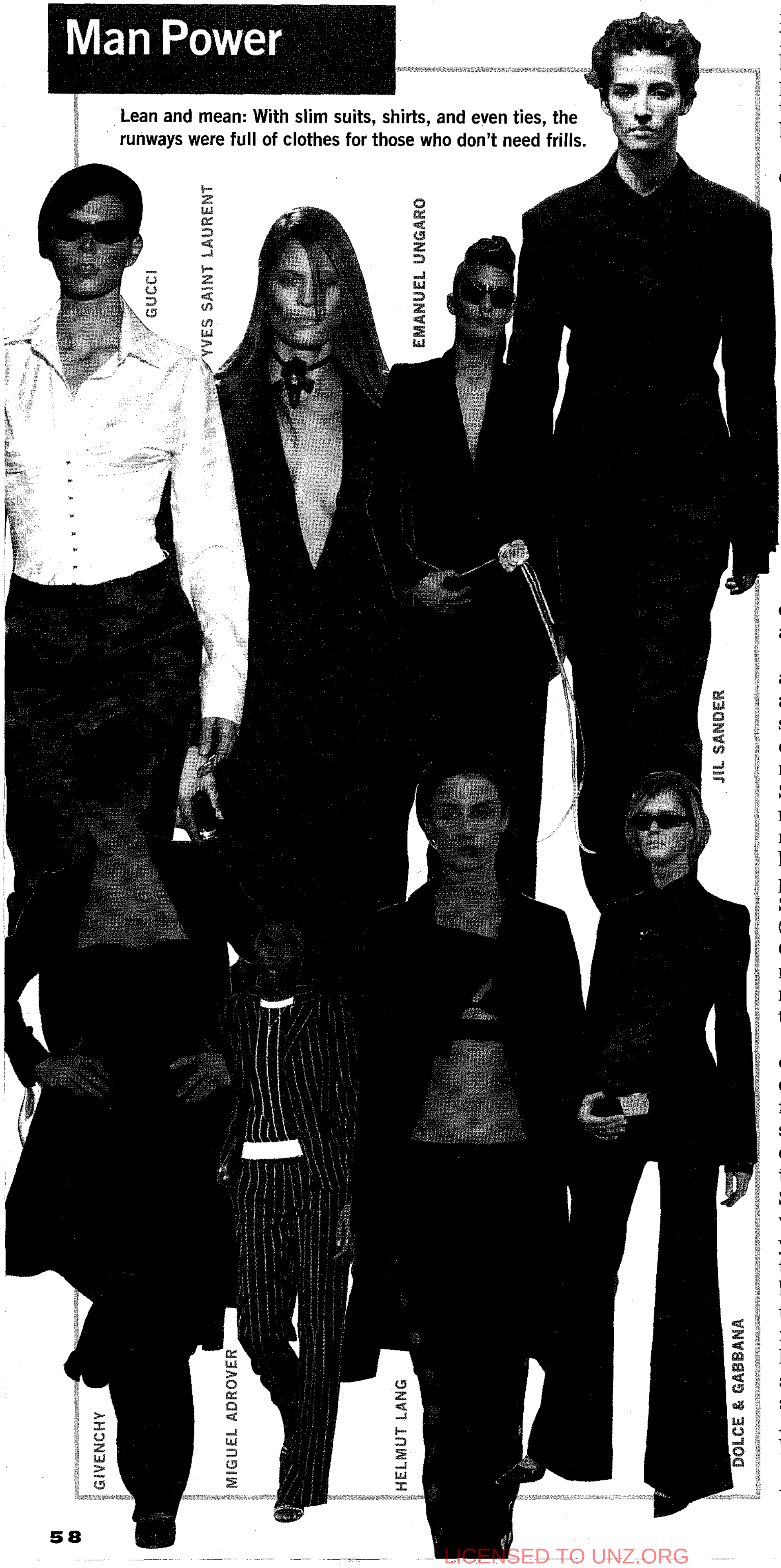
Clean Living



Spring's best sportswear had the kind of simple shapes that would easily cross the finish line: zippered jackets, crisp Bermuda shorts.

Man Power

Lean and mean: With slim suits, shirts, and even ties, the runways were full of clothes for those who don't need frills.



most interesting parts of a collection. In her last couple of seasons, Sander had begun to playfully introduce color and print—and there was precious little of that in this collection's dour palette of black, brown, and blue.

The Sander collection did, however, capture the prevailing aesthetic, which became more pronounced as the shows progressed: a departure from the ladylike prettiness that has dominated fashion for the past year. It's something that is altogether harder, and it has been dubbed tough chic, or butch chic. At its worst, it's irrelevant (does any woman really want to wear a tie?) and it smacks of clichéd male fantasies (models draped around each other as they made their way down the runway). But in the best collections, spring's tough chic offers a smart, fuss-free way to dress: Miguel Adrover's superlative preppy, just-androgynous-enough trouser suits; Helmut Lang's eternally perfect coats and jackets worn with shorts or lean pants; and a snappy black denim suit from Ralph Lauren that came accessorized with strings of pearls.

It's why the clean-cut, simple shirt—and its longer relative, the shirtdress—are going to be sure things for next spring: They suddenly look like such easy, attractive options after twelve months' worth of frothy chiffon blouses. Spring's shirtdresses manage to be as no-nonsense and straightforward as the most sharply cut pantsuit, but they also look deeply feminine. Manhattan's finest proved particularly adept at them: Standouts came from Oscar de la Renta (sleeveless and tied with a leather sash), Carolina Herrera (in honey suede or metallic stripes), and, again, Ralph Lauren (a black-edged, belted white dress that was the last word in chic).

But if you've come to love dressing up, don't worry. There are still ladylike clothes to be had—they've just evolved from last spring's prim and proper belted skirt suits into something that's redolent of the fifties. The silhouette is tighter on the top and fuller from the waist down. Some of the more extreme examples—which might make you look as though you're dressed for a Sandra Dee convention—are unlikely to prove a commercial hit (show me the New Yorker who plans to navigate the subway in a skirt that's made up of yards of fabric). But to see how you might wear this trend next spring, look to Miuccia Prada's cropped sweaters and box-pleated skirts, or Alberta Ferretti's flared skirts worn with boxy jackets and delicate blouses.

Alexander McQueen brought the two trends that defined the season—mascu-

Grecian Formula

Soon-to-be-famous London-based designer Sophia Kokosalaki steps into the limelight with two stellar collections.

RUFFO RESEARCH
SOPHIA KOKOSALAKI

You can measure how hot a young designer is in two ways: who comes to the show and how far they'll travel to see it. Sophia Kokosalaki scores on both counts. Though she showed her fourth collection in a far-flung corner of west London in late September, the 28-year-old Greek-born designer attracted a major-league audience, including representatives from *Vogue, Harper's Bazaar,* and *W.* In return, Kokosalaki delivered a knockout performance. Her clothes mixed references to her heritage (Ancient Greece-inspired draped jersey dresses) with a tough, hard-edge attitude (leather worked into ruched pants and patchwork tops). "And there were lots of jumpsuits," she says, "just because I like them."

One day later, Kokosalaki is ensconced in her Covent Garden apartment-atelier, making the arrangements for her first Ruffo Research show in Milan. After favorable reviews for her own collection, which will be available at Henri Bendel ("One of the best shows of the London season," cooed *WWD*), the Ruffo Research gig is another step toward recognition. The Italian leather house has offered its Research collection—which is sold here at Barneys—to a new designer for the past three years. Ruffo's Joy Yaffe, who is responsible for the Research project, says she was looking for a designer who "had an affinity with leather, and who could do something interesting with it. We look for someone with a strong identity—they don't have to be well known." The most recent incumbents were the Antwerp design duo A. F. Vandevorst, and, before them, fellow Belgians Veronique Branquinho and Raf Simons. "Joy came to my showroom last February and offered me the job the same day," remembers Kokosalaki. "I didn't think twice about accepting it."

Taking the Ruffo job has meant a steep learning curve for Kokosalaki. For starters, it meant that within a few weeks of beginning last April, she was designing her first men's collection. And how did the laid-back London resident cope with the culture shock of going to Milan, where women sport furs, tans, and status handbags all year round? Kokosalaki laughs. "When they saw me on the street, they probably thought I was someone's maid—having a bad day."

The Ruffo gig has also meant dealing with the challenge that faces every designer who is responsible for another collection: How to imbue the label with her signature yet distinguish it from her eponymous line. "They'll look different by virtue of the production that's available to me," Kokosalaki says, gesturing at the workroom in her apartment. "For my own collection, I design and make everything here. With Ruffo, you give them a sketch and they produce something just as you imagined it would be." And her debut Ruffo collection, which showed in Milan the week after the London shows, was full of imagination—leather skirts with pin-tucking or rosettes at the waist, suede sweaters with knotted sides—plus the kinds of beautifully finished pieces, like one-shouldered tops made of hundreds of leather cords, that a big-name label allows.

Now, with two collections out of the way in the space of a week, there should be time to kick back and relax. "I *wish,*" she says. "There's so much to be done—I have to finish next winter's men's collection in a few weeks. . . ." She breaks off and smiles. Kokosalaki looks like she wouldn't have it any other way.

An eye for detail: Sophia Kokosalaki in her London atelier.

Photograph by Neil Wilder/IPG/Matrix

Remodeling the House

How dependable Italian classic Bottega Veneta became fashion's newest darling.

Casa Veneta: Laura Moltedo at Bottega Veneta's new Milan headquarters.

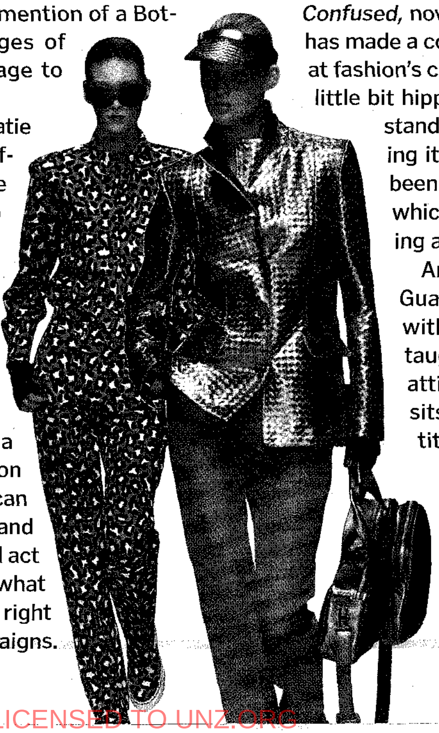
Laura Moltedo, the owner and creative director of Bottega Veneta, is sitting in the company's gleaming new headquarters on the Viale Piceno in Milan, and she's getting very excited about a magazine. So excited, in fact, that she rushes out to find a copy. *Pop* is a new British publication that's the brainchild of the stylist Katie Grand. "*So* Katie," says Moltedo of the cover, which depicts Stella McCartney swinging on a stripper's pole. Moltedo has good reason to be proud of Grand, who has worked as Bottega Veneta's creative consultant for two seasons now. Along with Giles Deacon (designer) and Stuart Vevers (accessories), she has helped Moltedo transform a dependable if dowdy accessories house into a hot fashion name. And all in the space of around eighteen months.

Bottega Veneta's collection for next spring can only accelerate the transformation. It's the most uncompromising statement the house has made since it introduced its clothing line just over two years ago. "It mixes masculine and feminine together," Moltedo says. "It has a tough attitude." Butch chic was everywhere during the 2001 fashion season: sharp-shouldered pantsuits, shirts worn with ties, endless military references. But Bottega Veneta's version was done with just enough humor to make it work. There were neon-pink leopard-skin-print pantsuits, a bronzed version of its trademark woven leather used for a blazer and matching sun visor, and a black power suit accessorized with a briefcase—an idea derived from the mention of a Bottega Veneta briefcase in the opening pages of *American Psycho,* Bret Easton Ellis's homage to homicidal fantasies and high fashion.

The starting point for the collection, says Katie Grand, came when "Laura and I were talking after the last show in February about what the spring 2001 collection should be about, who the Bottega Veneta woman would be. I just said, 'This season, the Bottega Veneta woman is a man.' It was a flippant remark, but it also made sense. The time felt right to do a hard-edged collection."

It is Grand's sense of timing that Bottega Veneta is banking on. If you're an accessory house adding a clothing line, you can hire a marquee name designer (as, say, Louis Vuitton did with Marc Jacobs) to gain kudos, or you can go with a team. Grand works with Moltedo and her designers to shape the house's image and act as a kind of fashion barometer, figuring out what will play in six months' time, or who is the right photographer to shoot its advertising campaigns. (Vincent Peters, a rising photographer whom Grand has worke with for some time, shot this fall's ads.) By choosing to wor with a stylist like Grand—formerly of the indie bible *Dazed Confused,* now fashion director of *The Face*—Molted has made a conscious decision that her label should b at fashion's cutting edge. If it can show itself to be tha little bit hipper and cooler than the rest, Bottega ca stand out from every other luxury house throwing its bags into the ring. In effect, Grand ha been hired to help the house reach the point a which, she says, "you pick up a piece of clothing and know that it's Bottega Veneta."

And this, of course, is something the Ol Guard can appreciate, in spades. "Workin with young people like Katie and Giles ha taught me a lot," says Moltedo. "I like thei attitude." She closes the issue of *Pop* tha sits before her. "These days," she says, "attitude is everything."



BOTTEGA VENETA

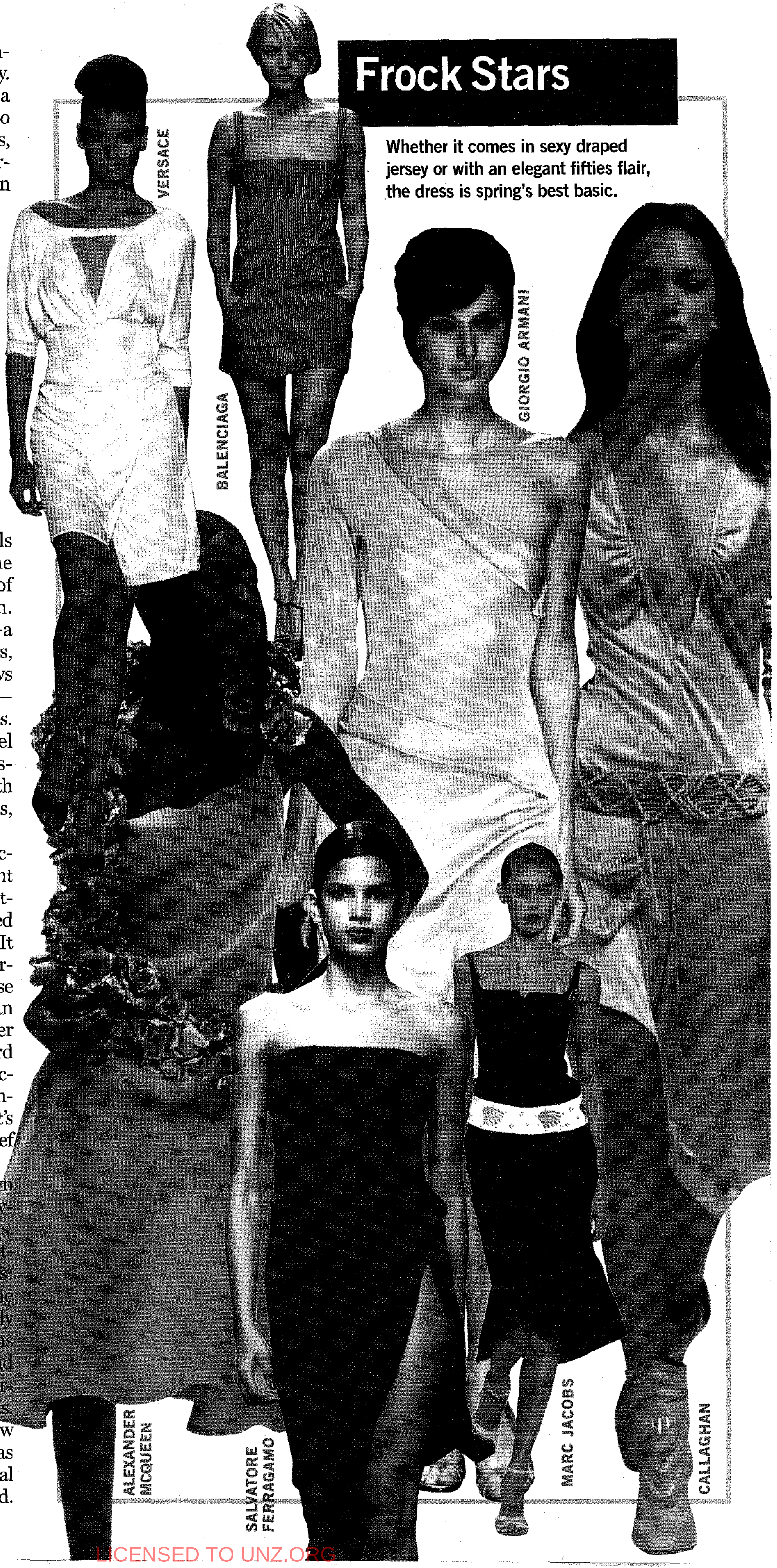
Photograph by Ferdinando Scianna/Magnum Phot

line chic and the romantic fifties—together in his brilliant collection for Givenchy. For every razor-sharp pantsuit there was a ruffled top worn with a full skirt. He also did some of the best slim sheath dresses, cinched with wide belts. McQueen's performance at his eponymous collection in London was very different—sexy jersey dresses under slim coats, suits with asymmetric miniskirts—but equally good. And it answered the question many of the best working designers are facing: Can you succeed in designing your own collection *and* that of another house?

That query certainly seemed to be on John Galliano's mind. He had fun with it at both his own and his Christian Dior collections. At Dior, early in the Paris week, he gave a glorious, gaudy display, with zippers festooning everything from asymmetric wrap skirts to cropped jackets, models tricked out as beauty queens in the house's new swimwear line, and loads of trailer-trash customized denim. (Incidentally, the customizing trend—a punklike penchant for slashing, studs, and scrappy appliqué that has been news on the streets of New York and London—was a surprise hit at the couture houses. In addition to Dior, both Emanuel Ungaro and Christian Lacroix accessorized their aggro-chic collections with hip belts weighed down with chains, studs, and jewels.)

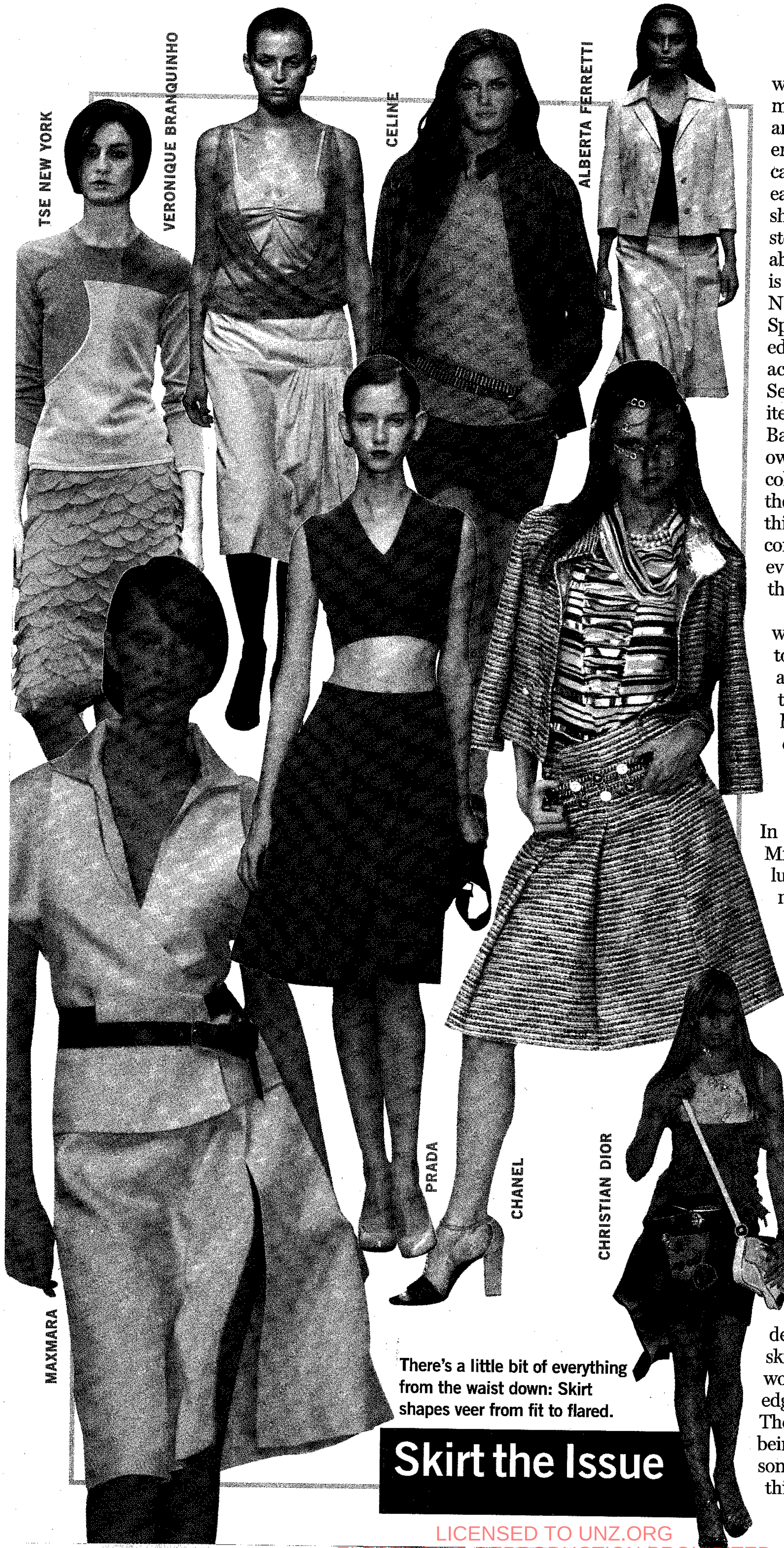
A few days later, Galliano's own collection featured a virtual rerun of Dior, right down to the staging and the opening outfits. (The soundtrack? A heavily remixed Britney Spears singing "Oops . . . I Did It Again.") Galliano sent out scaled-up versions of his Dior collection, so that those ubiquitous zippers assumed gargantuan proportions. Prior to the show, a buyer from Neiman Marcus could be heard telling his team that the showroom collection, i.e., the real clothes, bore no resemblance to what they were about to see. It's to be presumed that this was some relief to them during the next fifteen minutes.

While Galliano was recycling his own looks, other designers were recycling everything else, with just as mixed results. There were ad nauseam nods to the eighties. There were the endless homages. When designers weren't kneeling at the altar of Azzedine Alaïa, they were liberally quoting the looks of the talented Nicolas Ghesquière (designer of Balenciaga and Callaghan), in particular his beyond-narrow pants and broad-shouldered jackets. As the fashion pack scurried from New York to Europe, the constant refrain was that fashion's Holy Grail—the mythical *new thing*—just didn't seem to be around.



Frock Stars

Whether it comes in sexy draped jersey or with an elegant fifties flair, the dress is spring's best basic.



Skirt the Issue

There's a little bit of everything from the waist down: Skirt shapes veer from fit to flared.

Part of the problem is the speed at which fashion is moving now. Trends are making their way into the mainstream—and onto the market—so fast that designers, with their twice-yearly collections, can't really keep up. Remember that nice, easy-to-understand cycle where designers showed a collection, magazines shot it, stores bought it, and then you might think about investing in it? That brave old world is going, if it hasn't gone already. Take the New York label Imitation of Christ's Spring 2001 collection. Their reconstructed vintage pieces (given added buzz by actress–cum–creative director Chloë Sevigny) were the most-talked-about items of the season—so much so that both Barneys and Yasmin Cho, a boutique owner in London, bought pieces from the collection to sell in their stores *now.* And they're selling out: By the time you read this, the spring items will most likely be completely gone. Fashion editors can't even get them into their magazine pages that quickly.

So in this atmosphere, where designers were desperately looking for a new way to hold their audience's attention, it was a relief to see some simply stick to what they do best. Giorgio Armani did it with his luscious beaded dresses and an effortless take on the season's recurrent androgyny theme. So did Domenico Dolce and Stefano Gabbana, with their drop-dead-gorgeous curvy black suits. In both his own and Celine collections, Michael Kors went back to his outdoorsy, luxe sportswear roots with a sexy take on military and safari wear (flak jackets and epaulet shirts worn with leather miniskirts and microshorts). And Karl Lagerfeld offered up another masterly deconstruction of Chanel, with leather military jackets, a Sonia Delauney–esque circle print on silk tea dresses, and blousons and shorts from the house's new sports collection. (Still, not too sure about those Coco-logoed tulle veils over the face, Karl.) Lagerfeld also scored at Fendi, turning in some of the best examples of the draping-ruching-one-shoulder mania that looked set to engulf just about every fashion capital.

But it was up to one of the new guard to provide one of the best collections of the season. Belgian designer Veronique Branquinho's full skirts, bias-stripe shirts, and intricately woven sweaters were clothes that had edge and elegance in equal measure. They were supremely wearable without being the least bit dull. Now, that's not something you see every day—especially this season. ■

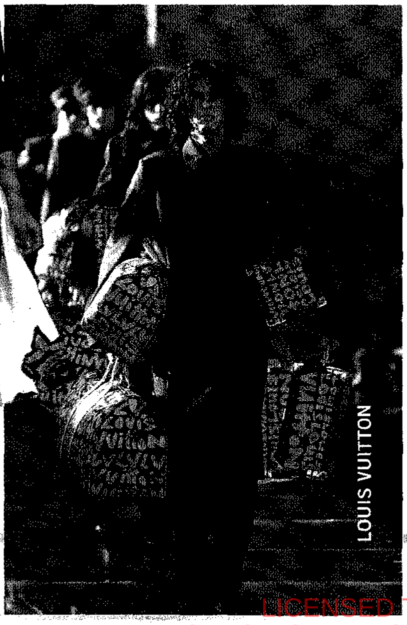
Subway Series

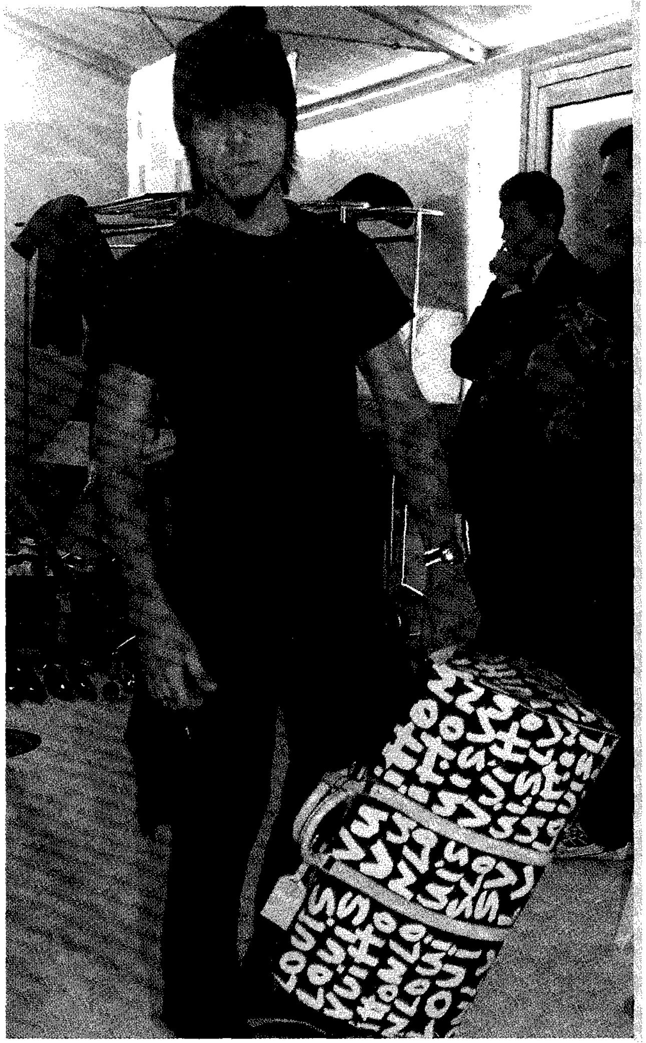
Louis Vuitton got a downtown spin when Stephen Sprouse brought his graffiti art to Paris.

"The thing about fashion," says Stephen Sprouse, "is that one minute it's all luxe, and then there's the backlash." And who better to lead that backlash, spray-paint can in hand, than Sprouse, the godfather of downtown rock-chic dress. His target? Some of Louis Vuitton's classic bags and luggage. But before you start imagining a fashion fight brewing, this particular anti-luxe attack had the French luxury house's blessing: It was the latest take on its monogram, masterminded by Louis Vuitton's creative director Marc Jacobs. "Marc had had this idea of spray-painting the bags," says Sprouse. "He was having lunch with some mutual friends, and mentioned to them that he'd like to meet with me. We hooked up, and I started working on the collection in June."

Since it became public knowledge that the two were working together—Jacobs, as always, designing the clothes, Sprouse working on the prints—fashion insiders have been guessing as to what they would come up with. When Jacobs presented his Vuitton collection in Paris last month, the end results didn't quite bear the stamp that the cognoscenti had been expecting. This wasn't an obvious return to the Day-Glo, graffiti-and-video-imagery prints that defined Sprouse's heyday in the late seventies and eighties. Sprouse's work has always melded high graffiti art—think Jean-Michel Basquiat and Keith Haring—with his obsession with technology, whether it was the video scans he used as a motif on the clothes he designed for Blondie, circa *Heart of Glass,* or his more recent forays into space imagery, with prints derived from NASA's images of the landscape of Mars.

LOUIS VUITTON


LOUIS VUITTON


Graffiti king: Stephen Sprouse backstage at the Louis Vuitton show with one of the signature bags.

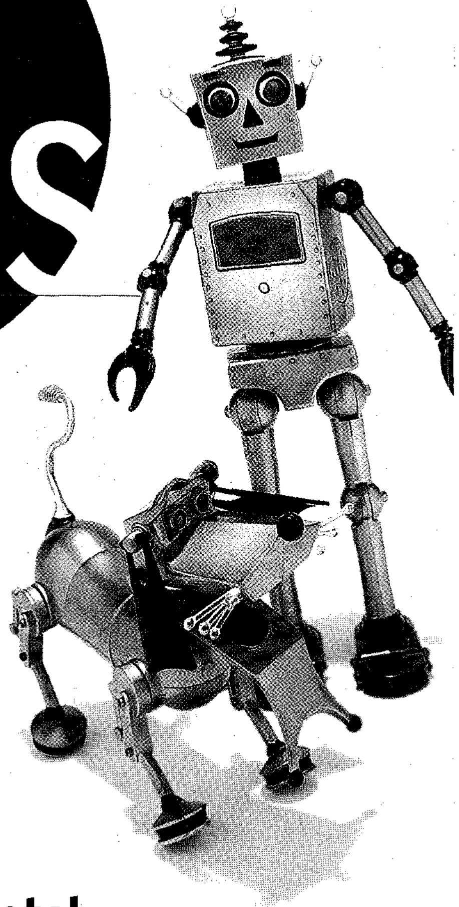
But while Sprouse's work for Louis Vuitton certainly draws on his love of technology, he has used it to inventively subvert fashion's most traditional and romantic of prints: the floral. From the huge digitized cabbage roses that were strewn over full, circular skirts to muted, earth-toned florals (best described as a ladylike reworking of a camouflage print), flowers were the recurrent motif of the Vuitton show. "I was sitting in a hotel room in Paris," says Sprouse, "and the television went to static. I took a picture of that with my digital camera, and then later I took another photo of a rose, and I Photoshopped them together. The military theme that Marc was using for the show led to the camouflage florals—it made them look much tougher, less retro." As for those graffiti bags (expect them to fly out of Vuitton's stores the minute they hit the shelves), Sprouse set to work on some of the house's finest with his subway markers. And there will also be spectator-style shoes with—yes, you guessed it—scribbled-over toes and heels.

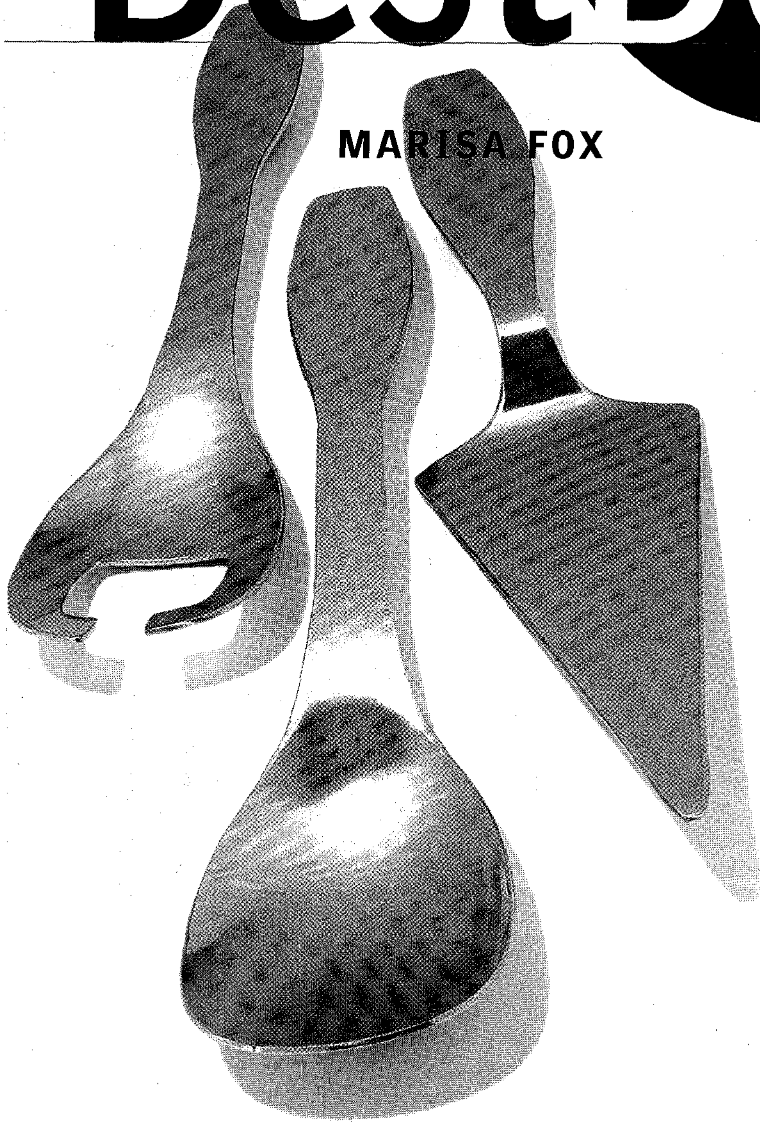
Taking the job was quite a challenge for Sprouse: He hates flying. How did he get around that particular obstacle? "Actually, it wasn't that bad," he says. "I've spent most of the last few months here, and I've gone back to New York a few times. Paris was never one of my favorite cities, but since I've been working at Vuitton I've come to really enjoy it. These days, it seems a lot younger—and a lot less rude."

Photograph by Mary Hilliard/Style.com

BestBets

MARISA FOX





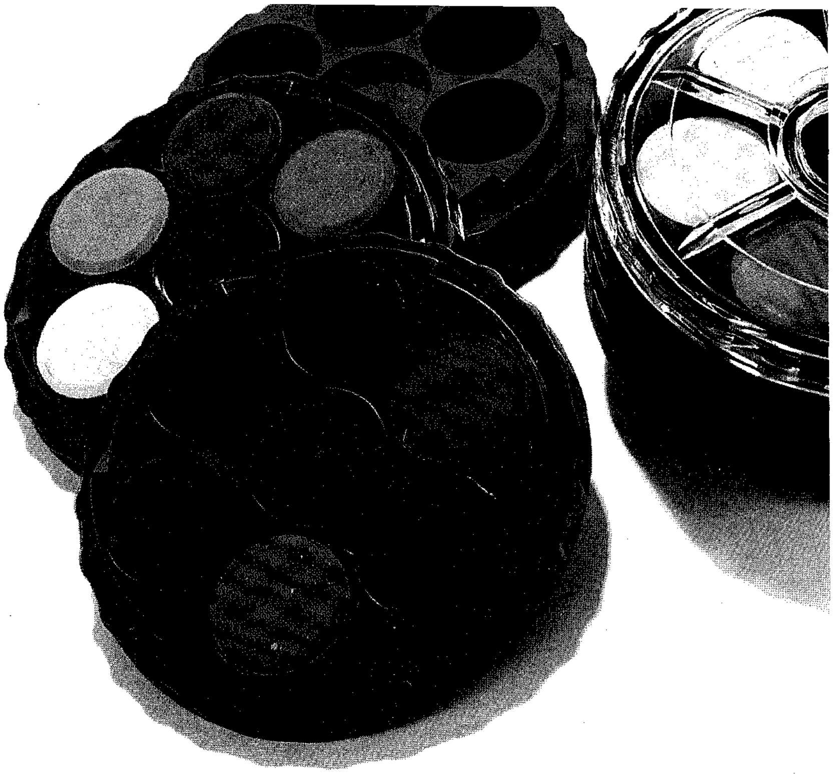
Heavy Metal Industrial chic comes to the table in an elegant stainless-steel line of tool-inspired serving pieces by Antonio Citterio. Pieces include a salad set, serving spoon, cake server, bottle opener, cheese slicer, spreader, and bread knife. All are oversize and weighty, with wide handles designed to fit perfectly into the palm. Citterio Collective Tools range from $25 to $65.

▶ **AD HOC**
136 Wooster Street
212-982-7703

Show Your Colors They're all the rage among French school kids and their sporty parents, and not only because of their chic styling and striped trim: These lightweight waterproof windbreakers from K-Way fold up into waist pouches. They come in several styles, from a cropped motorcycle jacket to a longer anorak, and in colors like aqua, red, yellow, purple, green, navy blue, and white ($90 to $170). Bond 07 has the exclusive on these soon-to-be collector's items—the 40-year-old company has just closed its factory in France.

▶ **BOND 07**
7 Bond Street/212-677-8487

PHOTOGRAPHED BY JAMES WORRELL

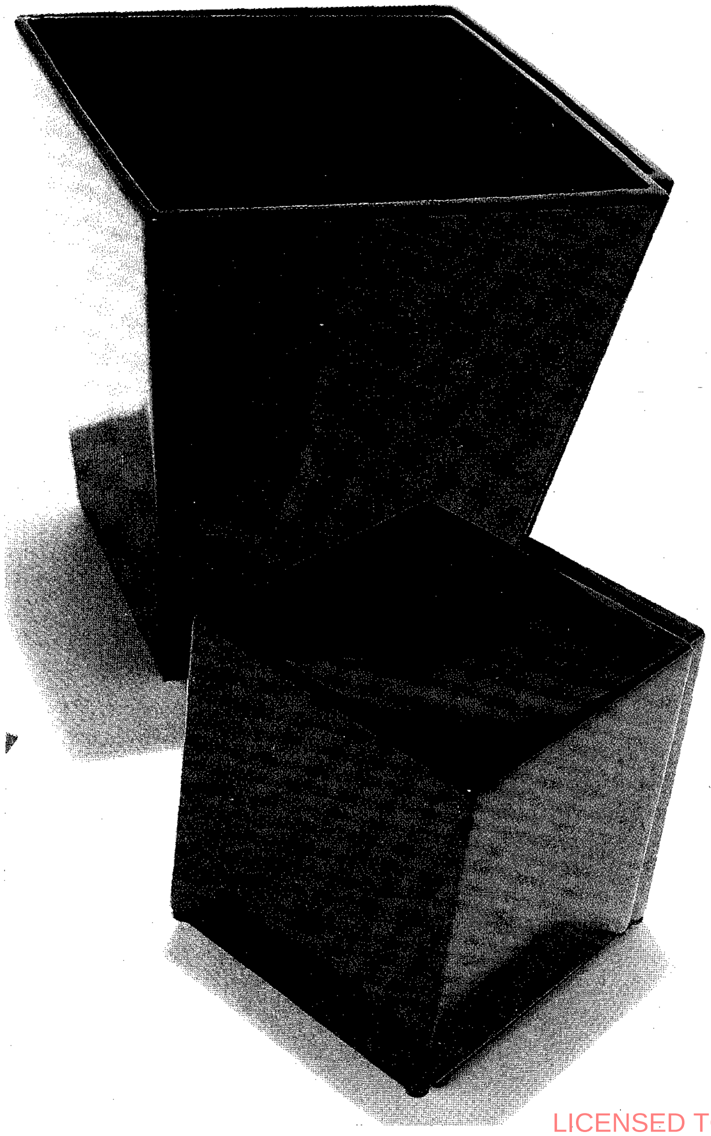


Potter's Barn What to do with the kids between condiment shopping at Dean & DeLuca and sampling cosmetics at Sephora? Head for the giant statue of Harry Potter in the new Scholastic bookstore right next door. It includes four "neighborhoods" suited to different reading levels: A twelve-foot-tall Clifford beckons the youngest to an area where bookshelves come together to form a doghouse; kids ages 6 to 9 can read and play in an oversize Magic School Bus; preteens and teens can hang out in the Loft, equipped with computer terminals. And future Einsteins of all ages can assemble these models of Nova and his dog Sparky, of *Nova's Ark* fame, made of interchangeable magnetic parts ($19.99).

▶ **THE SCHOLASTIC STORE**
Opens November 17 at 557 Broadway,
at Prince Street/212-343-6166

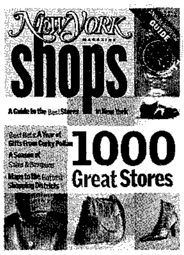
Just Add Water This kid's watercolor kit is as clever as it is portable. Made by Petra Toys, it consists of four stackable, interlocking palettes of high-quality pigment with a little space in the middle for the water. It's just the thing for young Picassos on the go ($6.50).

▶ **HOYT & BOND**
248 Smith Street, between Douglass
and DeGraw Streets, Brooklyn/718-488-8283



A Touch of Gloss Strong color and serious polish turn a humble wastepaper basket into a bold statement. Each layer of lacquer is individually poured and allowed to dry over several days to ensure the shiny finish. This also means the basket will resist all sorts of potential damage, from heat to water. It comes in rosewood, red tulipwood (pictured), and mappa burl. The wastebasket runs $165 and the matching tissue box $90.

▶ **GRACIOUS HOME**
1992 Broadway, at 67th Street/212-231-7800; and 1217
and 1220 Third Avenue, at 70th Street/212-988-8990



Check out *New York Shops*, our comprehensive guide to the city's best stores, including a year's worth of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Sales & Bargains

SHYAMA PATEL

Java Script

Wake up (Christmas morning) and smell the coffee! And don't pay the Seattle behemoth's prices: These roasters know beans, and then some.

YOU WANT TO GIVE THAT festive, inexpensive present that will be unwrapped first on Christmas morning? Coffee's your ticket. And since beans last months in the freezer, a bulk order can mean gifts galore plus a stash for your own chilly mornings. A few cheap cups:

Porto Rico Importing Company sells most roasts for $6 to $7 a pound (about $4 during semi-annual sales). In December, a sampler of four pounds of coffee in a pretty copper box will cost $29.95 (for $10, they'll wrap your picks). Similarly, **D'Amico Foods**' store-roasted coffees are $5.59 to $9.99 a pound (20 percent less during four annual sales). Cookies and candy and such can be added; a box of three pounds of beans and some candy is $33.

A winter's worth of java is cheaper than a week's tab at Starbucks if you order in bulk. Massachusetts-based **Indigo** has a vintage gas-fired roaster that roasts tiny batches of very choice beans. They're pricey at $9 to $11 per pound but are about 30 percent off for five pounds or more. **Kaffe Magnum Opus** in New Jersey roasts for even less—usually under $7 a pound (on its Website, 1cafe.com, twenty-pound orders are half that). A Christmas blend and "Jamaican Me Crazy" (chocolate, caramel, and vanilla) are favorites.

Porto Rico Importing Co., 201 Bleecker St. (212-477-5421, and three other stores); D'Amico Foods, 309 Court St., Brooklyn (718-875-5403); Indigo Coffee Roasters (800-447-5450); Kaffe Magnum Opus (800-652-5282).

Bean bags: Porto Rico Importing's above-average Joe.

Picks of the Week

Theory trousers, knits, and simple dresses are 60 percent off, $40–$200. *261 W. 36th St., second floor (212-947-8748); A.E., M.C., V.; Mon., Wed., Fri. 10–6, Tues., Thurs. till 7, Sat. till 4.; 11/13–11/18.*

TSE's sale means at least 60 percent off cashmere and cotton knits for everyone, plus samples from TSE New York. *97 Greene St. (917-606-6795); A.E., M.C.,V.; Wed.-Sat. 11–6, Sun. noon–4; 11/15–11/19.*

Maxx New York's bags (patents, *faux*-crocs, etc.) are more than half off, from $75 to $160. *385 Fifth Ave., Suite 1010 (212-679-3220); A.E., M.C., V.; Mon.–Thurs. 10–6, Fri.–Sun. 11–5; 11/15–11/21.*

Beth Bowley's pretty, girly knits and dresses are 60 percent off, $20–$125. *611 Broadway, near Bleecker St., Suite 828 (212-674-2664); A.E., M.C., V.; Thurs.–Fri. noon–7:30; 11/16–11/17.*

Amy Chan is taking more than half off her hip handbags, now $10–$200. *247 Mulberry St. (212-966-3417); A.E., M.C., V.; Mon.-Sun. noon–7; 11/15–11/22.*

Tardini's leather and alligator accessories are at least half off, from $25 (belts) to $2,500 (alligator weekender). *12 W. 57th St., Suite 1005 (212-664-1965); A.E., M.C., V.; Mon.-Fri. 10–6; 11/13–11/17.*

Gym Source treadmills, bikes, weights, and gym accessories are 20–50 percent off. *40 E. 52nd St. (212-688-4222); A.E., M.C., V.; Mon.-Fri. 9–7, Sat. 10–6, Sun. noon–4; 11/18–11/25.*

To Boot's chic men's shoes and boots (at stores like Bergdorf's) are up to 70 percent off, $89–$499. *603 Washington St. (212-463-0437, ext. 5); cash only; Thurs.-Fri. 8:30–6:30, Sat. 10–6, Sun. noon–5; 11/16–11/19.*

Diesel denim and more is all up to 80 percent off, $10–$300. *770 Lexington Ave., at 60th St., ninth floor; A.E., M.C., V.; Thurs.-Fri. 10–6; 11/16–11/17.* ■

DO NOT PHONE: Send suggestions to Sales & Bargains, *New York* Magazine, 444 Madison Avenue, New York, NY 10022-6999, four weeks before the sale.

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A Guide to the Best Stores in New York
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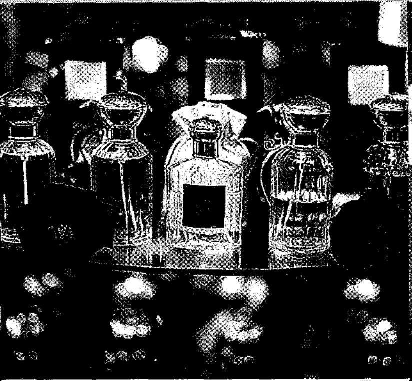
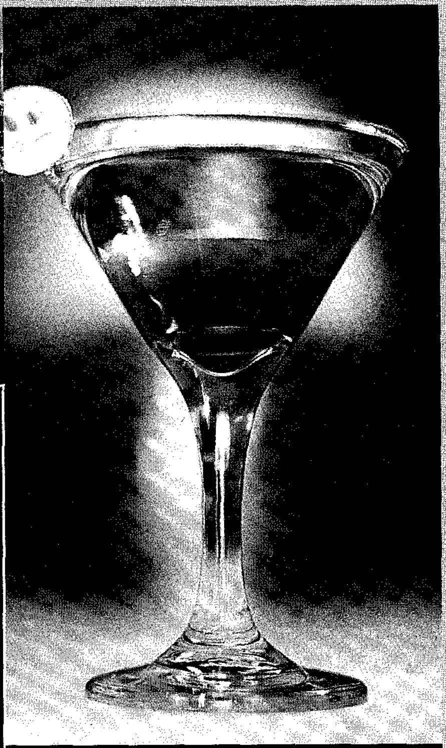
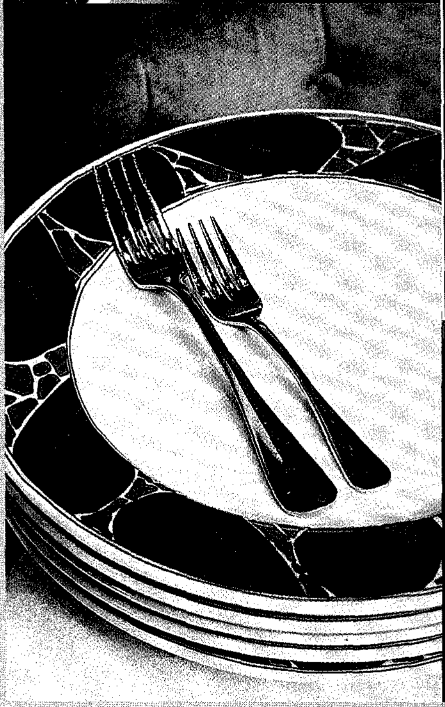
Check out ***New York* *Shops***, our guide to the city's best stores, including a five-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

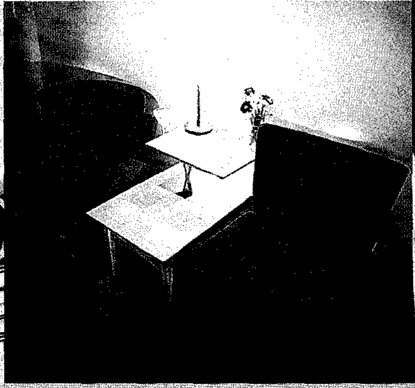
Photograph by Kenneth Chen.





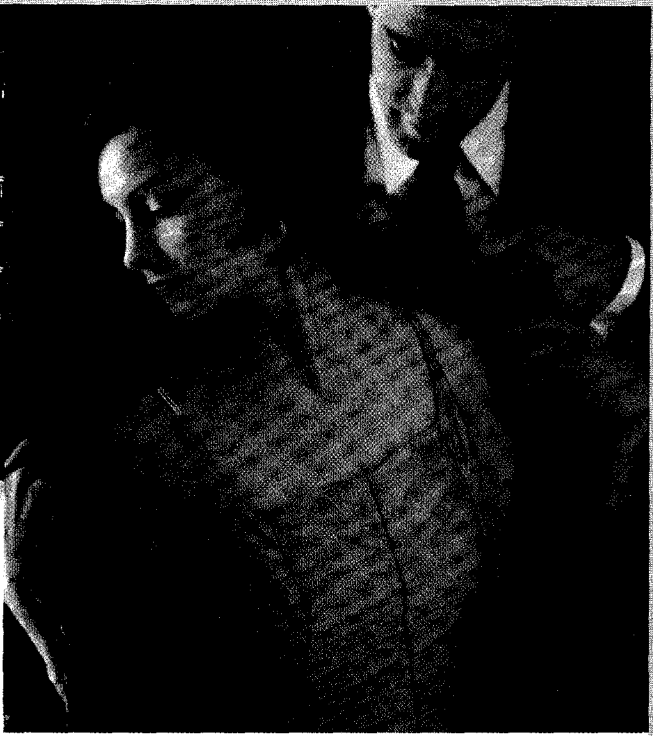
LUXE LIFE





IF LIVING WELL IS THE BEST REVENGE, AS DOROTHY PARKER ONCE SAID, NEW YORKERS ARE GETTING THEIR JUST DESSERTS. SO MANY INDULGENCES TO CHARM THE SENSES, TITILLATE THE TASTE BUDS, DELIGHT THE EYE, AND PAMPER THE BODY. WHAT FOLLOWS IS OUR ANNUAL ODE TO LUXE LIVING IN THE CITY THAT SETS THE BAR FOR DECADENCE AND INDULGENCE.

Beverly Hood Allen / **Creative Services Director** Christy Casamassima / **Editor**
Bolle Design / **Creative** Sharon McDonnell / **Writer** Lory Conklin / **Research**



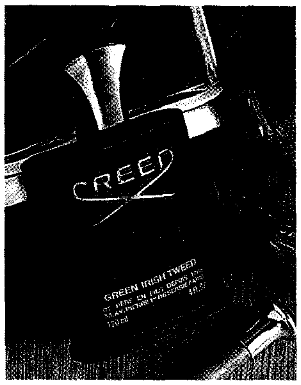
Above: The library, Creed on Bond
Below: Creed, Green Irish Tweed

LUXE LOOKS

CELEBRITY SCENTS

Maybe you don't resemble Princess Grace, Audrey Hepburn, Natalie Wood, or icons of savoir-faire like Cary Grant and Robert Redford. But at least you can smell like them. The House of Creed, a fragrance house based in Paris since 1854 – and named the official parfumier for the British royal family by Queen Victoria – has created over 200 chic scents, many commissioned by royalty, since it was founded in England in 1760. Over 40 fragrances can be found at **Creed on Bond** (9 Bond St., 228-1732), its first store in the U.S. (Also available at Bergdorf Goodman and Neiman Marcus.) Creed's scents contain the highest proportion of natural ingredients in the French perfume industry, and are laboriously handmade, using traditional infusion techniques – unlike the modern fragrance industry. Creed scouts the world for the purest essences, selecting rose and jasmine from France, Bulgaria, and Morocco, sandalwood from India, and violets from Parma.

FOR PRINCESSES IN TRAINING, CREED CREATES ONE-OF-A-KIND SCENTS



Fleurissimo, a perfume of rose, tuberose, violet, and iris was created for Princess Grace of Monaco to match her wedding bouquet. Jackie Onassis and Madonna are among other fans. Jasmal, a jasmine scent commissioned for Natalie Wood, is now available in the U.S. for the first time. Audrey Hepburn wore Ambre Cannelle, an eau de toilette spiced with cinnamon and ambergris, while Queen Victoria adored Fleurs de Bulgarie (rose with musk and ambergris). Green Irish Tweed (sandalwood, verbena, and violet leaves) was sported by Redford and Grant, and is also a favorite of many women.

For princesses in training, a fragrance can be custom-designed – meaning it remains exclusive, unwearable by anyone else in the world, for five years. Commissioning a scent requires at least two meetings with Olivier Creed, president of the family-owned firm, to study your tastes, $5,000-$20,000 depending on the ingredients (airfare and hotel in Paris not included), and a purchase of a minimum of 10 liters. (Don't count on it for this Christmas: there's a one-and-a-half year waiting list.) For more instant gratification, ask for a custom-blended fragrance, and walk out with it the same day. "We never get the same order twice," says spokeswoman Laurice Rahmé, owner of Creed USA. While you wait in the lovely sitting room with brocade, sip a complimentary cup of Harney & Sons tea, and peruse the volumes. A revamped London taxi, dubbed the Creedmobile, often chauffeurs VIPs, bulk-order, or custom-blend clients home within Manhattan.

www.drambuie.com

‘What a Wonderful World’ was first performed live at 11:30 PM.

DRAMBUIE

ON ICE

THE BEST PART OF THE EVENING

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L'OCCITANE
EN PROVENCE
CREME PIEDS
CREME PIEDS
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Left: Pamper your feet with L'Occitane; Creme Pieds-Karite, Foot Cream, made with Shea butter

PURE PROVENCE

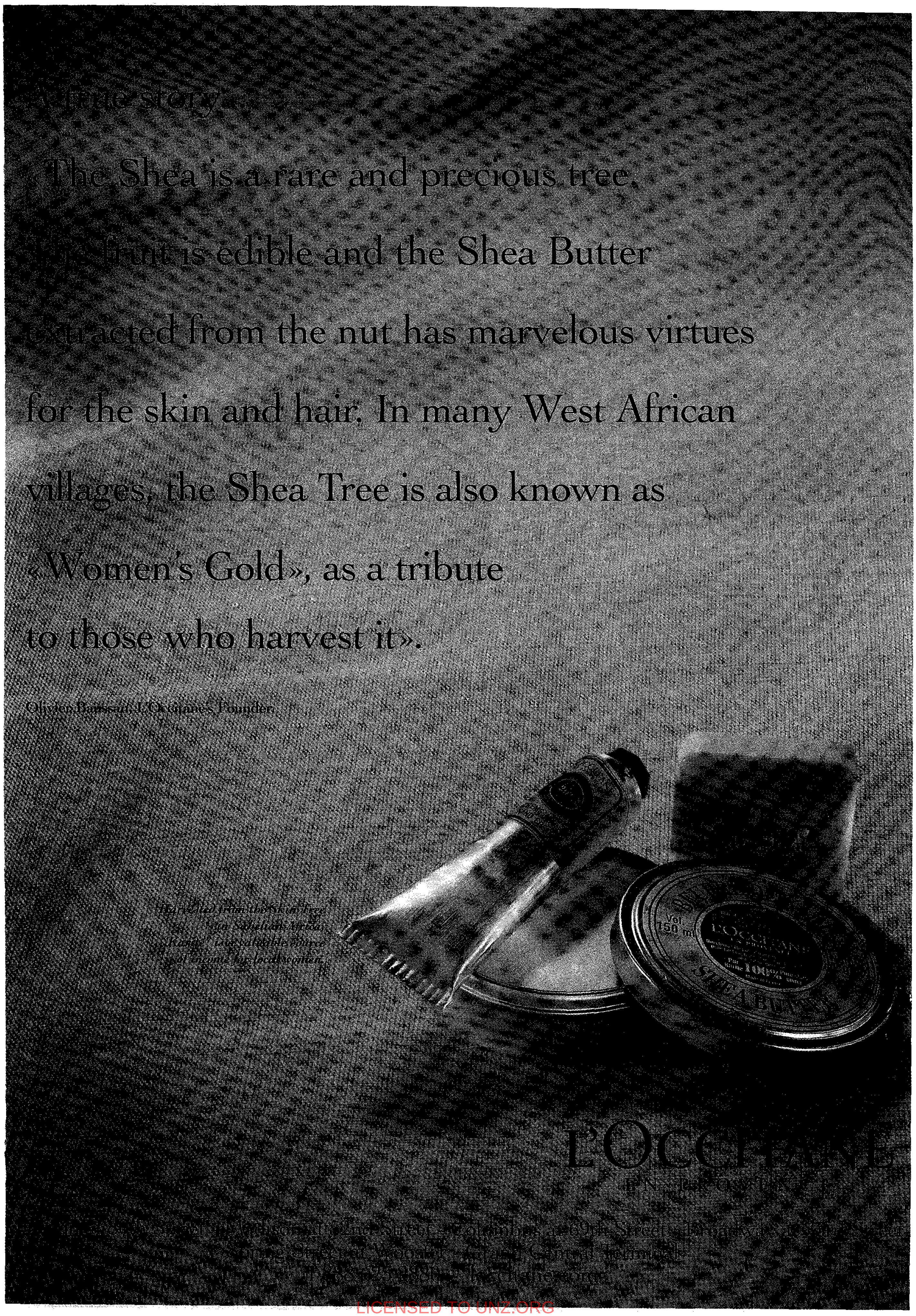
Provence isn't just a region in the south of France – it's a state of mind, conjuring up hills blanketed with lavender and rich in sage, thyme, narcissus and juniper, perfumed and sun-drenched air, and picturesque old towns bent on preserving their traditions and culture. It's no surprise that Provence inspired Olivier Baussan to create **L'Occitane en Provence** (Madison Avenue at 80th Street, Madison Avenue at 52nd Street, Spring and Wooster streets., Grand Central Terminal, Columbus Avenue at 69th Street, 1-888-623-2880, toll free; www.loccitane.com), the first company to use essential oils as active ingredients, over 20 years ago. Today, the international chain's line ranges from bath, body and hair products, fragrances, skin care, makeup, soaps to an extensive home collection, featuring candles, incense sticks, and fragrances.

STEPPING INTO L'OCCITANE IS LIKE STEPPING INTO THE HEART OF PROVENCE

"Stepping into a L'Occitane boutique is like stepping into the heart of Provence. The fragrant scents are charming, the colors warm and welcoming, the vintage furniture inviting, and the warm-hearted staff gracious and welcoming," says Baussan, whose company name means "the woman from Occitania," the ancient name for Provence. "It is the powerful respect for Mother Nature and all of mankind that is the driving force and philosophy of the company." Julia Roberts uses its verbena Shea soap and sweet almond Shea soap (last time we looked, her skin seemed pretty luminous), Madonna freshens her home with Madagascan vanilla incense sticks and apricot grapefruit candles, while Marla Trump prefers lavender soap with seeds. Men enjoy L'Occitane products as well (we hear Leonardo DiCaprio is fond of its eau de cologne extra fine, while Dustin Hoffman fancies verbena shower cream).

Shea butter, by the way, is a moisturizing and anti-wrinkle paste harvested by African women from nuts inside the fruit of the sacred Shea tree in Burkina Faso, and L'Occitane is the first company to make it into a product. Mixed with essential oils from Provence, it's used in soaps, hair products, hand and foot creams, and travel kits. Stylist Mark Garrison calls Shea butter "the ultimate conditioning and styling-texture tool in one."

Annual "harvests" of certain flowers and oils result in limited-edition products. Lavender, known for its soothing, tension-relieving effects, is harvested in September and October, so lavender candles, incense sticks, and other items are sold then. The verbena harvest is in May, and olive oil in March. "It's to celebrate and revive the tradition of the farm harvest, which you can experience even in the midst of New York City," says Janine Maurino, public relations director. "It's always something different and special." To show respect for all of nature, the company – which has about 40 shops in the U.S. and its own online store – does no animal testing. To make its products available to a broad spectrum of the population, L'Occitane is using Braille lettering on all packaging to aid the visually-impaired.



A true story:

«The Shea is a rare and precious tree. The fruit is edible and the Shea Butter extracted from the nut has marvelous virtues for the skin and hair. In many West African villages, the Shea Tree is also known as «Women's Gold», as a tribute to those who harvest it».

Olivier Baussan, L'Occitane's Founder.

Harvested from the Shea Tree in Sahelian Africa, «Karite» is a valuable source of income for local women.

L'OCCITANE
EN PROVENCE

[illegible] Street • Columbus at 69th Streets • Broadway [illegible]
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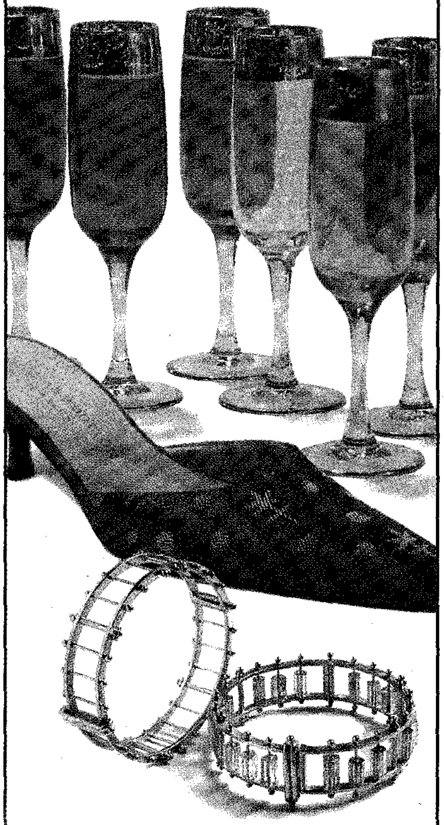

Shopping the World

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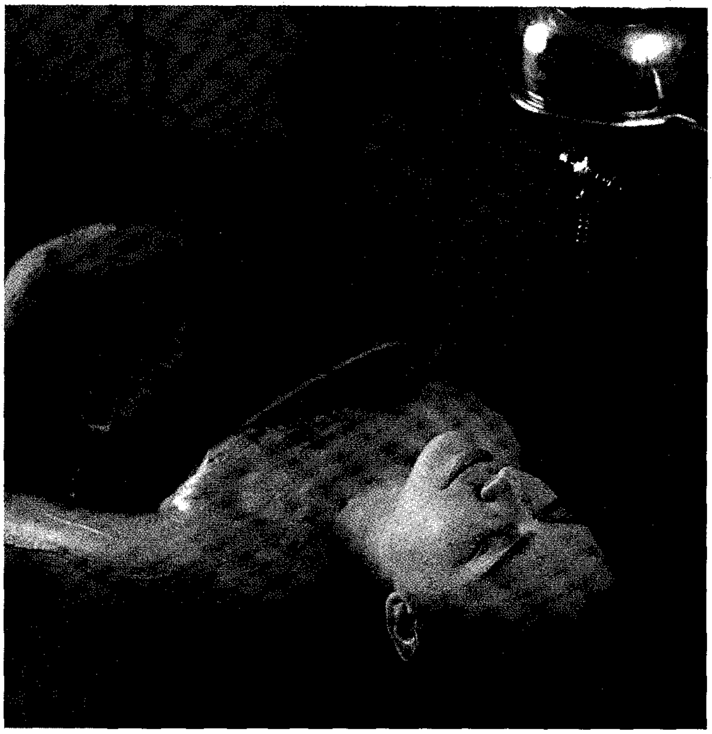

Pure indulgence at The Mezzanine Spa

SKIN & BODY BLISS

"Run by doctors, enjoyed by hedonists" is the motto of **The Mezzanine Spa** (62 Crosby St., 431-1600) at Soho Integrative Health, around the corner from Balthazar. Sounds good – and as soon as I entered its Zen-like, spare high-ceilinged space, designed by Clodagh, and heard its waterfall, I felt better already. "The idea is to integrate luxurious spa services with Eastern and Western medicine," says spokeswoman Alexis Ufland. "We're a medical spa – not only are our spa treatments relaxing and in the ambience of a luxury day spa, but we also have pre-, during, and post-medical treatments. Every Western spa treatment has been supported by a Western doctor." A dermatologist, plastic surgeon, gastroenterologist, gynecologist/obstetrician, and ophthalmologist are on staff. So are an acupuncturist and practitioner of Ayurvedic (Indian) medicine.

Perhaps you'd like a customized body polish and wrap, which starts with an exfoliation using either Dead Sea salts, a grape seed oil scrub, or a glycolic peel. Then your body is painted with volcanic mud, vitamin C masks, mineral-rich sea kelp, or Dead Sea mud, followed by a "monsoon shower" of 60 jet streams. If you'd prefer an Ayurvedic wrap, aromatic herbal oils will be

THONG

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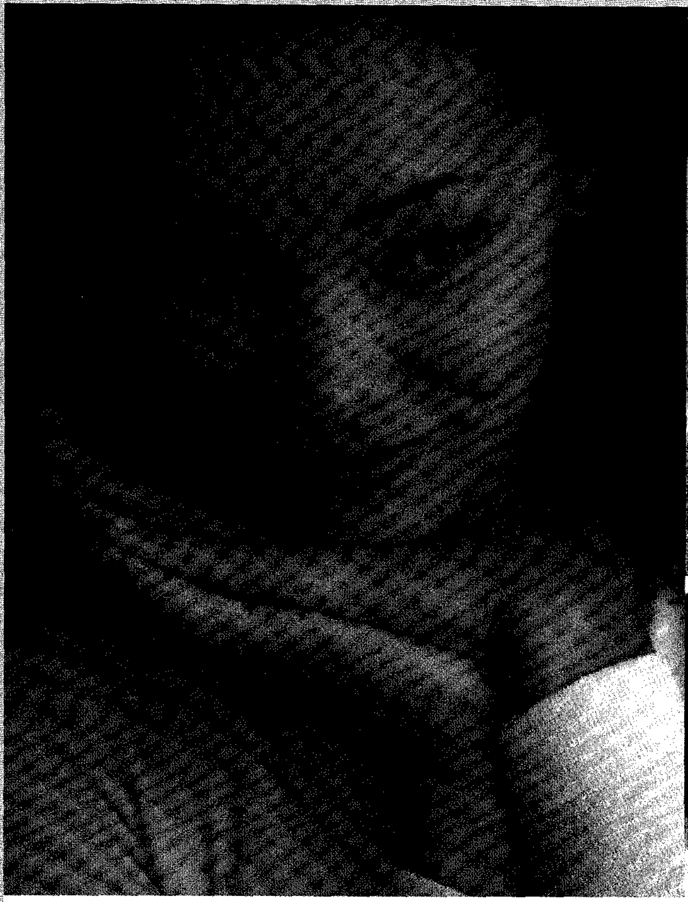
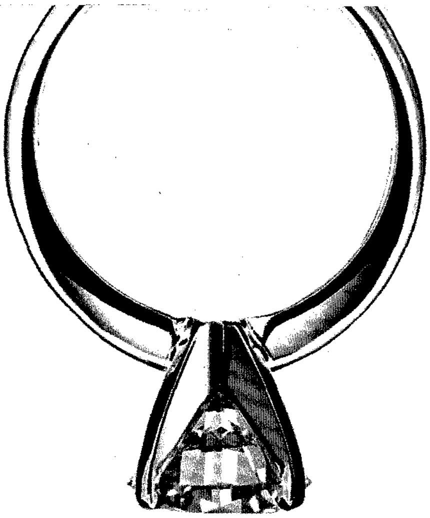


dripped on your body to awaken the energy at the base of your spine, and your skin will be scrubbed with earth minerals and covered with herbs blended with milk, cream, or flower water. After being wrapped with banana leaves, you will finish with a "monsoon shower" or hand shower and flower lotion. To reduce unsightly cellulite, you can choose between a recently FDA-compliant method which uses electrical current to break up cellulite, or an herbal treatment using sage, cypress, and juniper, plus acupuncture or an acupressure massage. Yin and yang, so to speak. But before any treatment, you'll first get a medical consultation in the meditation room – where candles, more calm grey tones, comfortable sofas, and New Age music set the mood.

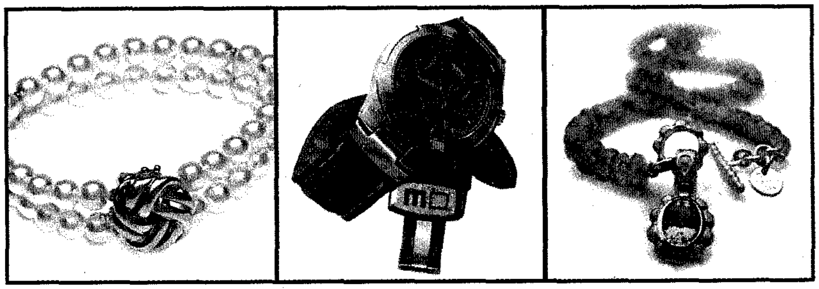
SPLURGING ON SKIN OR HAIR TREATMENTS IS A LUXURIOUS NECESSITY

"We're one-stop-shopping for skin, regardless of whether it's sun damage, age spots, stretch marks, acne scars, or spider veins," says Bruce Katz, M.D., a dermatologist and director of **Juva Skin & Laser Center** (60 E. 56th St., 688-JUVA). Juva combines plastic surgery, skin cancer surgery, and dermatology with a MediSpa™ whose treatments, from laser hair removal, facials to chemical peels, are medically-based in an elegant midtown location. "One chemical peel, the Pulse Peel, uses a chemotherapy drug called 5-Fluorouracil to kill pre-cancerous cells, often caused by sun exposure, while its alpha- and beta-hydroxy acids reduce wrinkles and even out skin tone", says Dr. Katz. Juva also hosts free monthly discussions about laser and plastic surgery and skin care (pre-registration is required).

To feel transformed inside and out, surrender to a "Full Day of Beauty" – 10 treatments in six hours – at **Lia Schorr Skin Care** (686 Lexington Ave., 4th floor, 486-9670 or 1-800-782-7212). You'll get a facial, glycolic peel, seaweed mask, eyebrow shaping, ionic eye treatment, a full-body Swedish massage, seaweed body wrap, body scrub, manicure and pedicure with paraffin – plus a light lunch – for $425 ($600 separately). For those of you already halfway there, a Half-Day of Beauty ($195), regularly $263, includes a European facial, massage, manicure and pedicure with paraffin, and foot reflexology. "Two new treatments that are highly effective are an oxygen-boosting treatment for the face ($80) and a crystal peel ($175)," says Schorr, an author and lecturer with her own skin care training institute, who has been in the business for over 35 years. For the time-crunched who can squeeze in only one hour and fifteen minutes, a European facial ($100) can do the trick before a big event or during lunch hour. Pre-holiday shopping gift certificates are available for a Full Day or a Half-Day of beauty.



Who needs Mistletoe...



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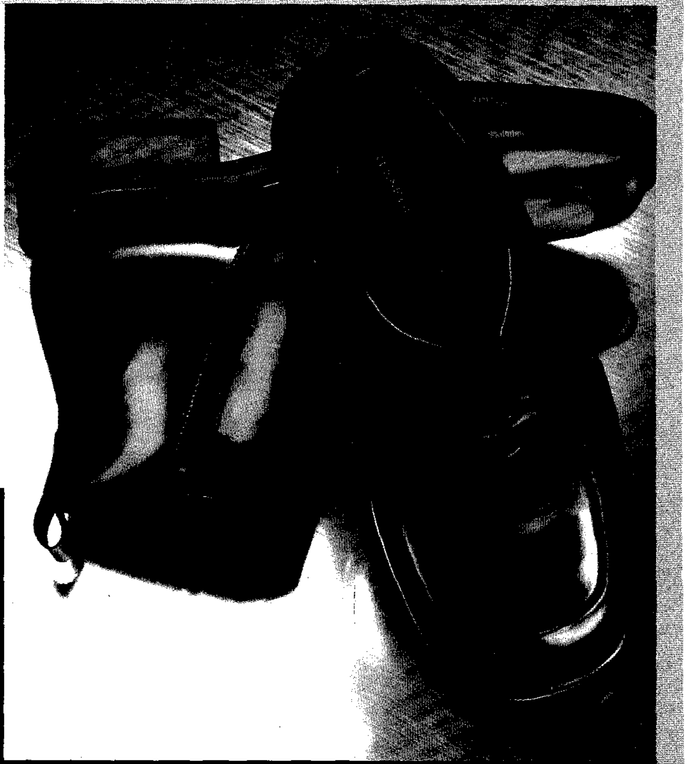
SARTORIAL SPLENDOR

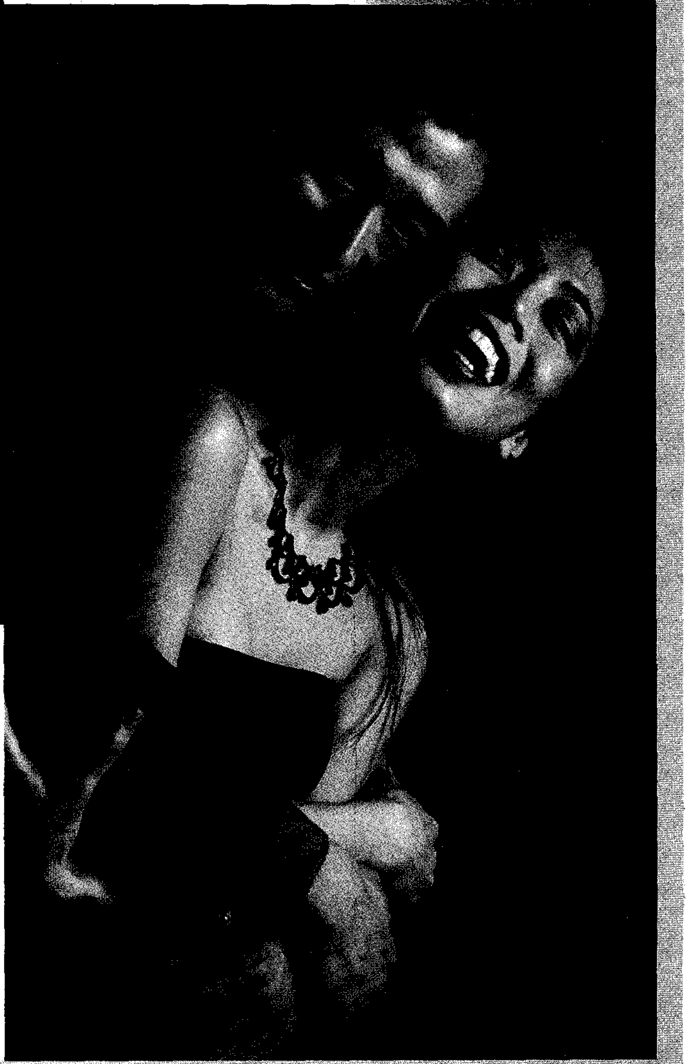
Moe Ginsburg (162 Fifth Ave. at 21st Street, 242-3482) has provided New Yorkers with an outstanding selection of menswear for 30 years, all without a street-level store. "You have to want to find it. From mayors to prime ministers, celebrities to sports stars, men from around the globe have come in droves to shop here," says Paul Ginsburg, the third-generation owner of Moe Ginsburg, which occupies 50,000 square-feet on five floors upstairs in the Flatiron District. Hugo Boss, Burberry, Donna Karan, and Canali are just some of the brand names found on suits, trousers, coats, formalwear, shirts, and accessories from shoes to ties. Kicking off the millennium with a major five-year renovation, Moe Ginsburg unveiled a sixth floor, furnished in rich cherry and walnut woods, Portuguese limestone floors, leather club chair seats for weary shoppers, and huge windows a year ago. Finally, an elegant setting that matches the labels.



Above and Top: Moe Ginsburg

Tailoring on-site and personal shoppers accompany the new architectural look and decor, which will culminate in its first street-level store in 2003. Is Moe Ginsburg borrowing a page from Barney's? No surprise: the new image is being overseen by the store's visual director, Philip Bradford, formerly of Barney's.

White Tulip (1046 Lexington Ave., 879-1100) carries pashmina shawls in jewel-like colors, many patterns and embellishments, both stylish and warm (how often do you find that combination?) at discounted prices. Chic women of all ages who like to accessorize to create myriad different looks have a good deal to choose from here with Vicki's (fashion coordinator) kind assistance. There's an imaginative assortment of jewelry, handbags, and other unique accessories from all over the world, chosen by owner Phyllis. Customers delight in personal service and relaxed ambience.



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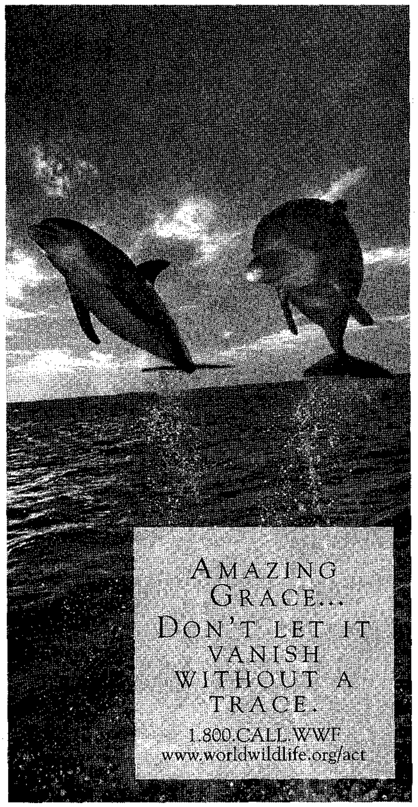
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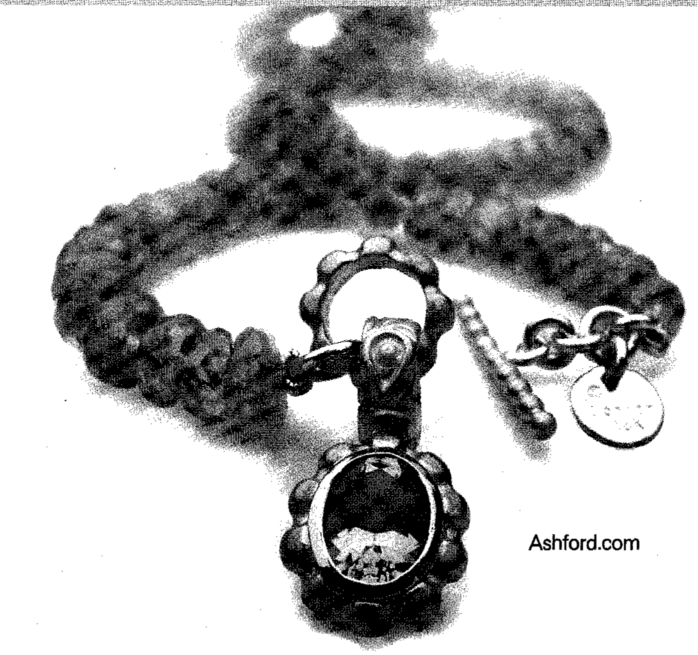
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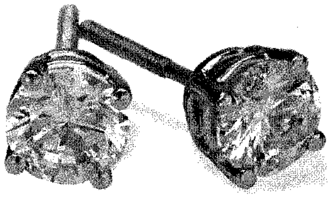
HIGH-END SHOPPING ONLINE

Next time you're shopping for luxury goods and gift items, stay indoors and browse at **Ashford.com** (www.ashford.com), a leading Internet retailer of over 14,000 designer products, including diamonds and fine jewelry, watches, scarves, leather accessories, sunglasses, fragrances, and pens. The 400-plus brands include Bulgari, Fendi, and Wittnauer, to name but a few. Ashford.com features unusually customer-friendly policies to gladden the heart of any online shopper: free overnight shipping, free gift-wrapping, and 30-day money-back guarantees (60 days for watches) on all items. Diamond purchases also come with free one-year insurance policies, independent appraisals, and Tiffany-style mountings (or you can choose a variety of settings).

Earlier this year, the company introduced The Ashford Collection of fine jewelry – precious gems, gold and sterling silver, including ultra-large diamonds (many over five carats), colored and round ideal-cut diamonds. "The Ashford Collection offers our customers gorgeous, top quality jewelry that is classic in style and priced at incredible values," notes Cheryl Holland, the firm's vice president of product merchandising.

BestSelections.com (www.bestselections.com or 1-800-327-0403) sells specialty items by exclusive shops from London, Southampton, to Palm Beach. From couture (a sequined evening gown from Pierre Cardin) to caviar (beluga from

Ashford.com



BestSelections.com

Daniel Boulud's private stock), dog beds (a silk bed in Louis XV-inspired fabric for $6,460) to diamonds (from Graff Jewelers), plus fine antiques (an 88 inch French farm table in ashwood from Mecox Gardens). For example, the London retailer Voyage – where Madonna and Julia Roberts shop – is selling its jeans, ornately adorned with embroidery or lace, and men's quilted leather coats with fur trim here. The majority of the shops have no Web presence besides their BestSelections.com storefronts, so it's a choice between booking a flight or clicking. "Our merchandise is about distinction and best-kept secrets, and it's important that we provide consumers with a shopping experience to match," says Jody Owen, president. That's why personal shoppers and real-time customer service are available.

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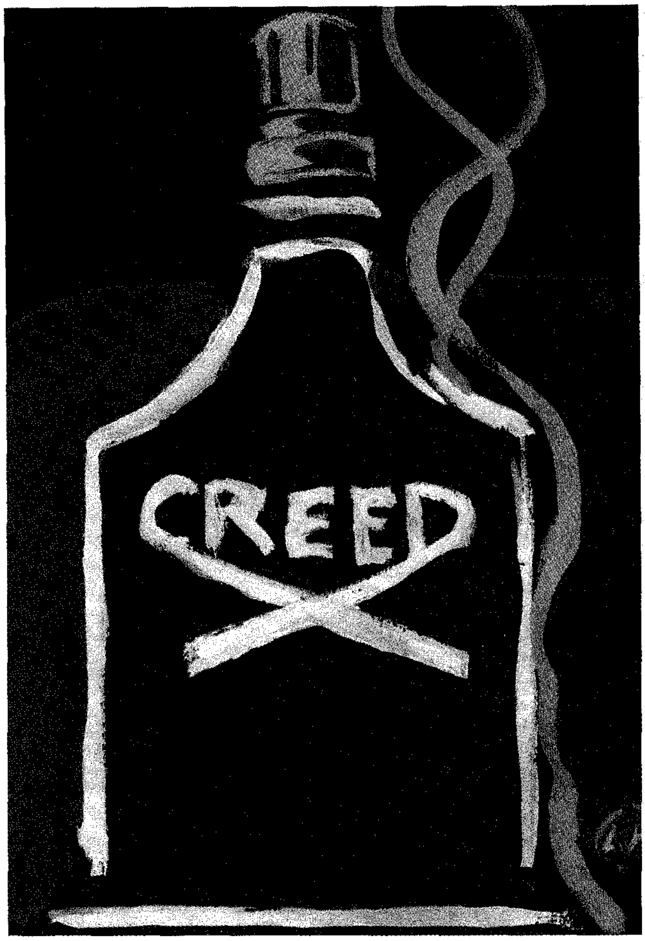

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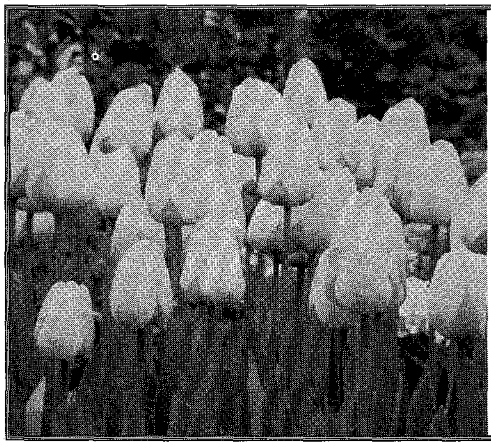

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Gallery Eclectic; 'bliss' designed by Catherine Angiel

BEDECKED AND BEDAZZLED

Delicate rings, earrings, and necklaces marked by a blend of hip, high-fashion styling and timeless elegance can be found at **Gallery Eclectic** (43 Greenwich Ave., 924-4314 and 27 Main St., Southampton, 631-287-0463). Owner and jewelry designer Catherine Angiel's creations possess a great deal of "star quality" – literally. Courteney Cox-Arquette wore Angiel's diamond drop earrings at her wedding (Angiel also created diamond and gold earrings for her bridesmaids, and has been since spotted wearing her Gothic-inspired diamond "faith" necklace (a diamond centered in a cross) and grey pearl necklace. Susan Lucci favors Angiel's vintage reproduction line as well as her modern, elegant designs, and Sting, Liza Minelli, and Patricia Arquette are also among her clients.

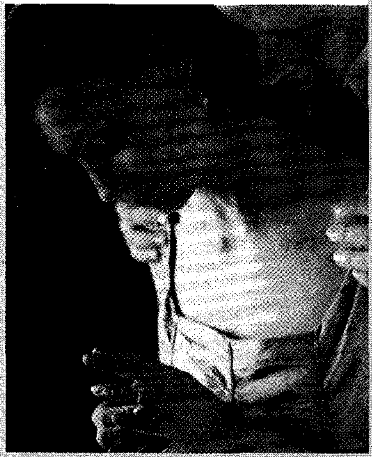
FROM TRADITIONAL TO HIP, THESE EMPORIUMS DAZZLE

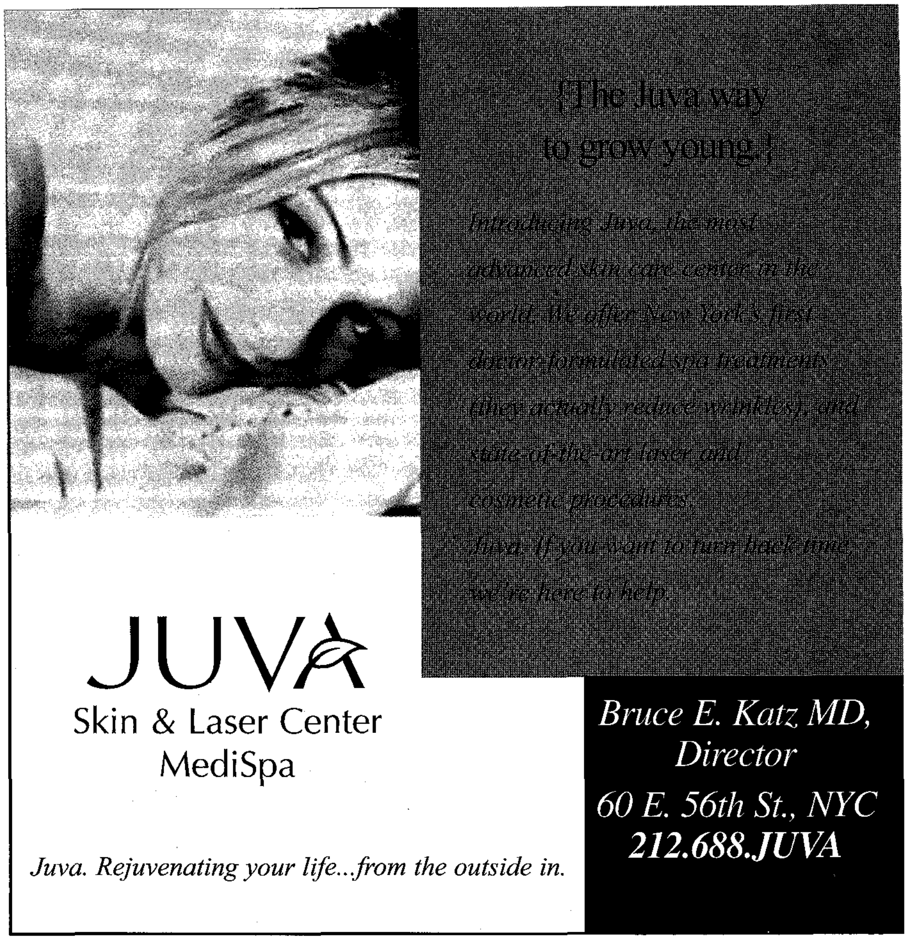
"I wanted Gallery Eclectic to be less of a jewelry store and more like a gallery," explains Angiel. Her long narrow shops feature hand-crafted gold and platinum set with unusual stones, from black, yellow, pink to Australian cognac diamonds. "We're doing a lot of old-fashioned cuts lately – rose-cut diamonds and teardrop diamonds," says Shaunna Murphy, manager of the West Village store. In great demand for custom

Stunning antique diamond and emerald duo at Stardust Antiques

orders – whether it's re-mounting jewelry handed down from a relative or designing from scratch – Angiel is especially popular for her "commitment rings" to honor loving same-sex relationships, which are created in gold and diamonds in a variety of modern stylings.

Stardust Antiques (38 Gramercy Park, 677-2590) specializes in estate jewelry, most from the turn-of-the-century and Art Deco eras, and is best-known for antique diamond engagement and wedding rings, particularly in platinum. Many rings feature sapphire, ruby, or emerald accents. "Many are little works of art with filigree and fine engraving. We sell one-of-a-kind items of quality and beauty at some of the best prices for fine jewelry in the city," says owner Ken Gold. He's also proud of his pearl necklaces, pearl and diamond earrings, pins, and bracelets, as well as stylish cuff links and stud sets. In Stardust's cozy ambience, many 19th and early 20th century European oil paintings, porcelains, crystal stemware, and English oak 1920's furniture can be found here as well. Just like the song, "Stardust caters to the romantic, nostalgic aspect of jewelry and art," notes Gold.





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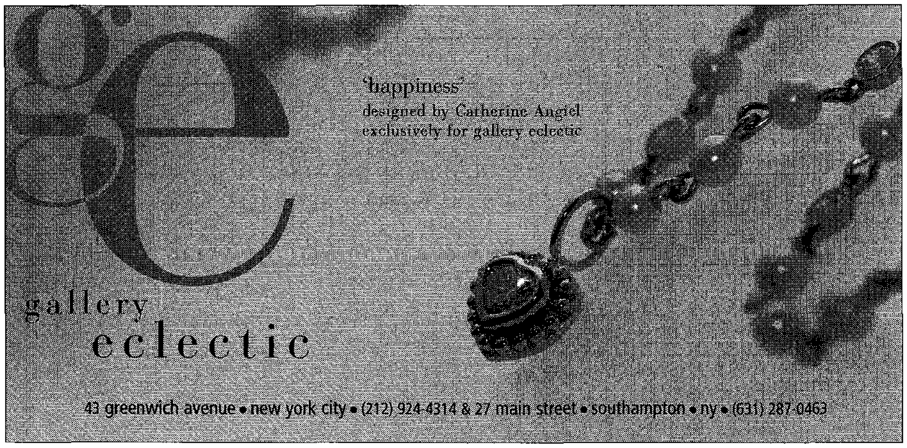

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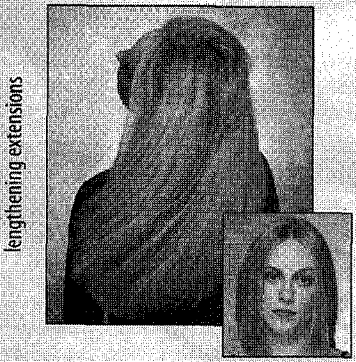
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LUXE LOCKS

FULL, SHINY HAIR AND GORGEOUS COLOR IS YOURS

Ever wonder how some people color their hair so it looks full, shiny, and natural? Meet the master colorists at **Angela Cosmai Salon** (16 W. 55th St., 2nd floor, 541-5820), specialists in providing coloring with minimum damage or rescuing hair from color mistakes. "I can make hair coloring look believable – it should complement you and not overwhelm you," says Cosmai. "If I see excessive damage during an initial consultation, I suggest a series of deep conditioning treatments to get hair back in shape before I apply any color." Alice Manuel's hair cuts complement Cosmai's coloring. Her salon uses a Hair Masque (containing cold-pressed avocado oil and French clay), a scalp massage, and a European treatment for thinning hair (a scalp serum rich in anti-oxidants that promotes healing and hair growth) to make hair thicker and able to hold color better. Cosmai's own line of all-natural hair care products, created to be gentle on color-treated hair, is rich in herbs and vitamins.Her leave-in conditioner includes beta-carotene and nettle extract, and her shampoo Canadian cedar leaf oil and beta-carotene.

"Different shades require different corrective processes," explains Cosmai. For example, if blonde hair has oxidized and looks orange, a slightly darker shade is woven in for depth and texture that evens out the color. Brunettes get a boost when smoky chocolate tones, from a nondamaging vegetable dye, are woven in. Word has it that Cosmai tends to celebrities and socialites. "It's one-on-one here, with time and attention given to each client. Their look goes with who they are, and comes from knowing what they want – a look isn't foisted on anyone," says Harry Balderstone, a stylist/colorist with Cosmai for 17 years.

If your bad hair days are increasing, a visit to **International Hair Salon** (48 E. 43rd St., 2nd floor–call for other locations, 883-6620) will help improve upon nature. "We do high-fashion hair addition, dealing with thinning hair, problem hair caused by bad haircuts or excessive straightening, or women who simply want fuller, longer hair for personal or professional reasons," says co-owners Carmine and Angelo David. Hair is a major component of feminine beauty, and the salon enhances a client's existing hair so it's very hard to tell where real hair ends and the additions begin. A glance at its makeover portfolio will turn you into a believer.

Sequence (106 Grand Ave., Englewood, NJ, 1-888-BLEND-88) is a salon which uses a process called Hair Blending™, invented by owner Dino Dondiego, to add as much or as little hair as a woman would need to match the density and volume of her own hair. Since hair loss, natural or caused by chemical treatments, is a sensitive issue for women, Dondiego prides himself on his ability to restore even hair density across a whole head of hair. Unlike a wig, a client can style or part the extra hair any way she chooses.

did the summer sun leave your hair damaged and brassy

angela cosmai was voted top corrective colorist by new york magazine and acclaimed as the guru of corrective color by vogue magazine.

angela is offering a fabulous autumn special to get you ready for all those holiday get-togethers.

senior colorist, harry balderstone, with angela for 17 years, divides his time between nyc, l.a., dallas and london. whether it be celebrities or socialites, harry has mastered angela's subtle technique that "highlights should whisper, not shout".
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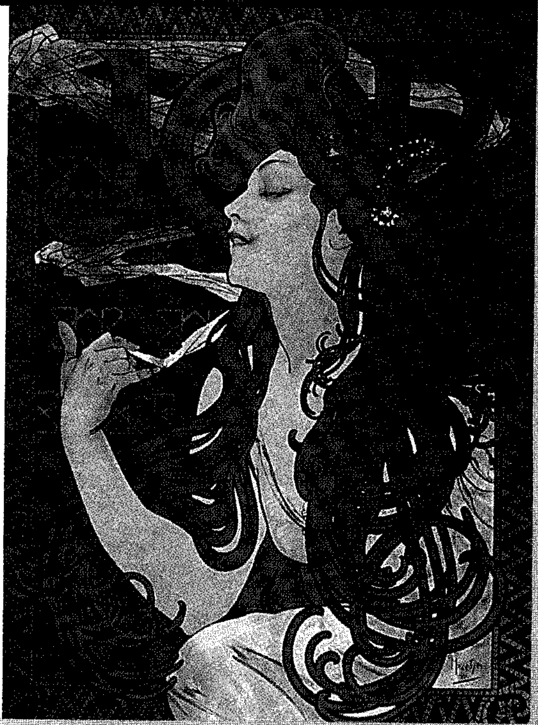
LUXE DECOR

If you envision adorning those bare walls with a real conversation piece, make a beeline to **La Belle Epoque** (280 Columbus Ave., 362-1770) and its fabulous collection of more than 4,000 vintage posters, including originals from France, Italy, Austria, and England. True works of art from the "gay Nineties," Art Nouveau, and Art Deco eras, the posters advertise everything from the theater, rail, and air travel, beauty creams, shoes, coffee, to fuel oil for all classes, with a charm, whimsicality and wit that is utterly engaging. Ask co-owner Linda Tarasuk, whose enthusiasm for her passion is infectious, to show you the French poster where a pretty woman in a black tutu weeps next to her bicycle, while a triumphant clown laughs as he speeds away in a motorized cart. Or the French poster where an elegantly-dressed woman smiles in her gra-



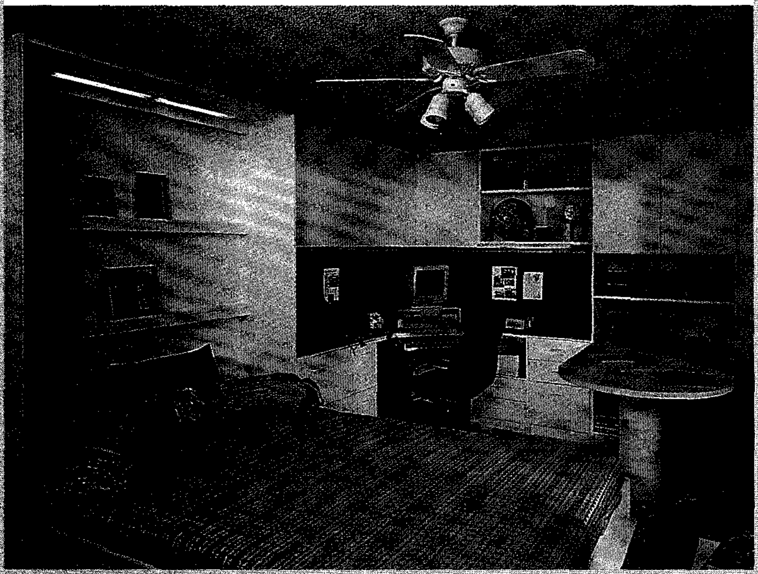
Right: Alphonse Mucha, French, 1896 at La Belle Epoque

cious home, making tea atop her highly-ornamented pot-bellied stove, where a cheery fire blazes, while another woman – nose pressed to the window -- shivers in the snow outside. Let's not omit the smug butler serving a shoe on a silver platter, or the glamorous Viennese woman clad in a fur muff (and little else) showing off satiny skin, thanks to beauty cream.

"There's an energy about them – they look as fresh as the day they were made," Tarasuk says, explaining that the still-vivid colors are due to the stone lithography technique, used because the posters were intended for outdoor billboards. "We have customers who can have any luxury they want – Picassos hang on their walls – who buy posters, which are museum-worthy yet affordable." Prices range from the hundreds to thousands. La Belle Epoque also designs and carries over 4,000 corner samples for custom-framing, from gold-leaf, hand-carved, ivory to hand-lacquered. "If it's worth buying, the frame should look as wonderful as the art itself," says her partner, Elie Saporta.

Whether you want a sleek home office, family computer room, wall unit or entertainment center with clean, modern lines, **Techline Studio** (35 E. 19th St., 674-1813) can probably fill your needs. For a comfortable work center that makes sitting down to work more appealing, desks and storage units offer a choice of cherry and natural maple veneers coated with a glowing protective finish or laminated surfaces. Graceful curved edges are available. Techline's modular system also makes custom-designing your own look and requirements for storage walls, with optional doors and drawers, a cinch.

Below: Modern, functional design at Techline Studio



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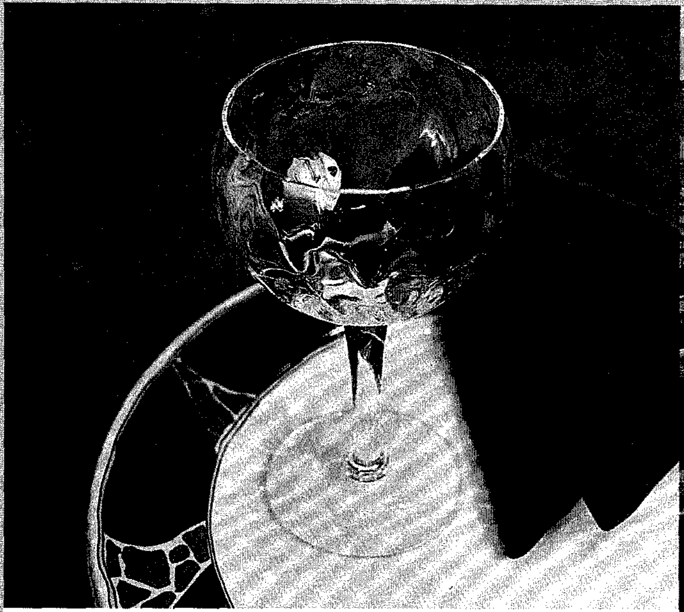

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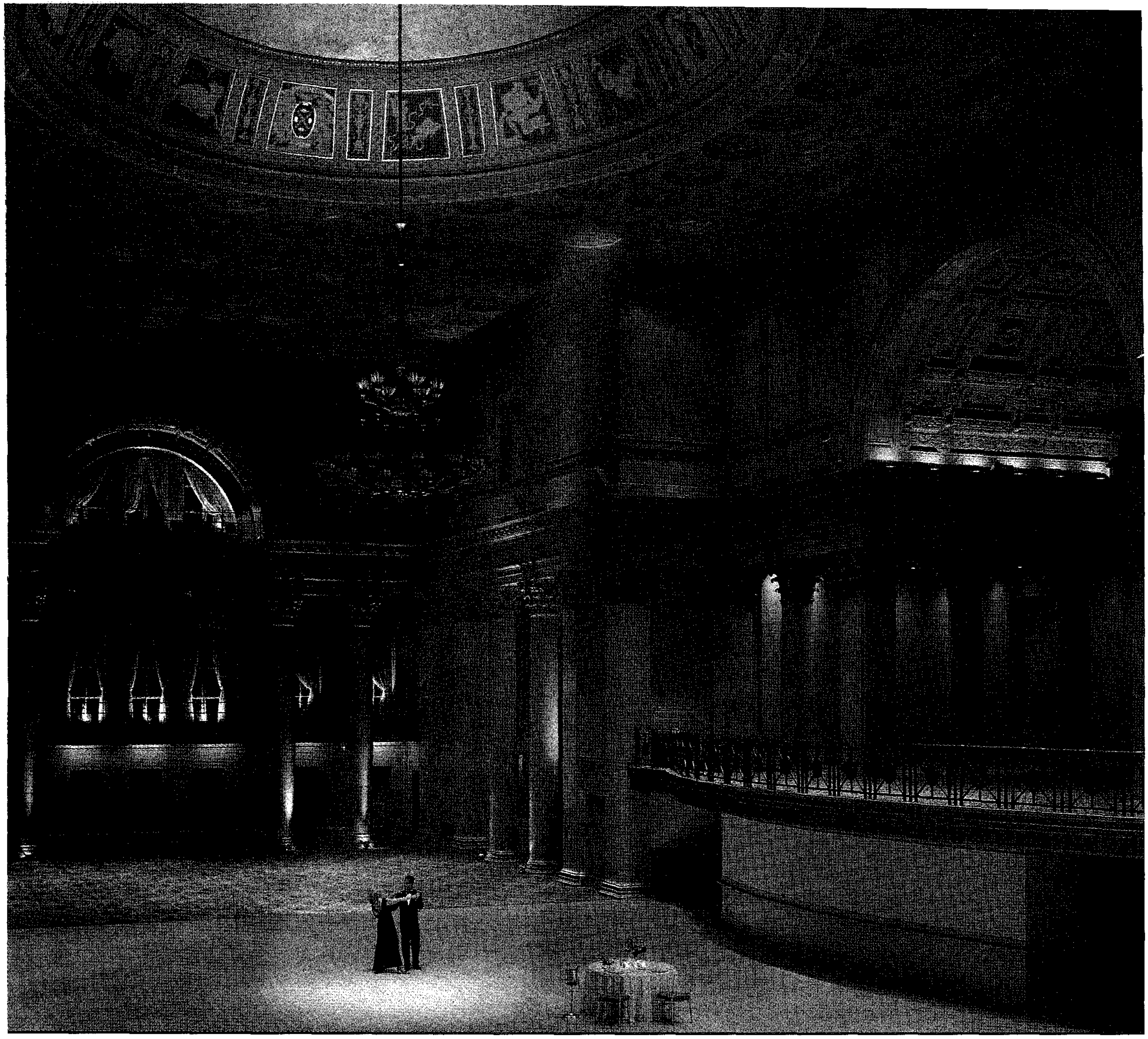
LUXE DINING
(& DRINKING)

In a mood to celebrate? There's no better place to take a business colleague or a loved one, if a juicy, exceptionally flavorful steak in an exclusive club-like atmosphere is your idea of heaven, than **Morton's of Chicago** (551 Fifth Ave. at 45th Street, 972-3315 and 90 West St., 732-5665), the legendary high-end steakhouse chain. Hey, baseball star Mike Piazza celebrated the signing of his $91 million contract at Morton's. So did Mel Gibson, who after finishing *The Patriot*, the American Revolution epic, ordered takeout – 14 lamb entrees – back to his home in Australia (a country that's no slouch when it comes to beef). Why not you?

"Our aim is not to satisfy our customers' desires, but to exceed their desires," says Jeff Goodman, general manager at Morton's of Chicago in midtown. No surprise, since Morton's Restaurant Group chairman Allen Bernstein once coined the term "the wow effect." The memorable Morton's experience begins with your waiter's formal presentation of shrink-wrapped USDA prime-aged meats – only the most tender cuts are used, such as loin, tenderloin and ribs – and seafood, to set those taste buds going. (A surprisingly large seafood selection is offered, from lobster, salmon, shrimp, oysters to scallops.) "We want everyone to be part of the show," explains assistant manager Shannon Lockhart. Private boardrooms, with audio-visual equipment and individual lighting and climate controls, are ideal for business group dining. There's a wine list of over 500 choices, a signature list of 30 martinis, dozens of single malt scotches, after-dinner cognacs from VSOP to XO, but no steak sauces on the table. (Taste the filet mignon or 48-ounce porterhouse, and you'll see there's no need to improve on perfection.) Top your meal off with a Godiva Hot Chocolate dessert. ("Best dessert I've ever eaten," an investment banker nearby murmured.) Now, that's the good life.

Instead of going all the way to Rajasthan, the next best thing is a visit to **Nirvana** (30 Central Park South, 486-5700), an ornate Raja's palace in a penthouse offering probably the best view from a restaurant in New York. The ideal time is sunset, so you can watch the sky streak with color over lush Central Park, apartment towers start to glow on Fifth Avenue and Central Park West, then inky darkness falls as the city glitters like a jewel box in the sky. "The view is different every season – almost every day," says Shamsher Wadud, who opened the gourmet Indian restaurant in 1970. "When people enter, they are in another world –

Morton's of Chicago



The ballroom, with its Corinthian columns and Wedgwood domed roof,

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creates a magnificent impression with the architectural grandeur of another time and place.

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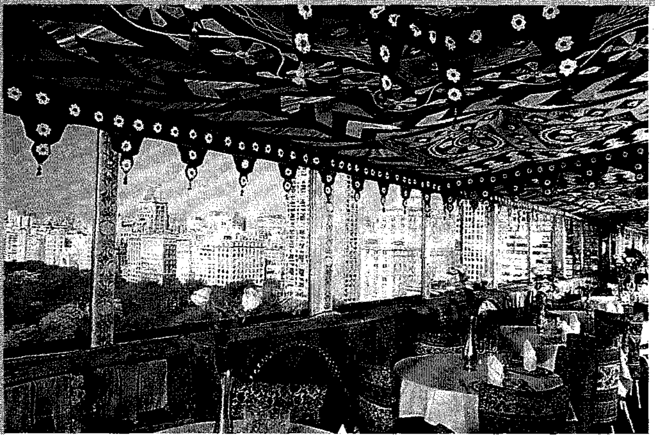


Nirvana

tranquil and serene. When they leave, they leave happy."

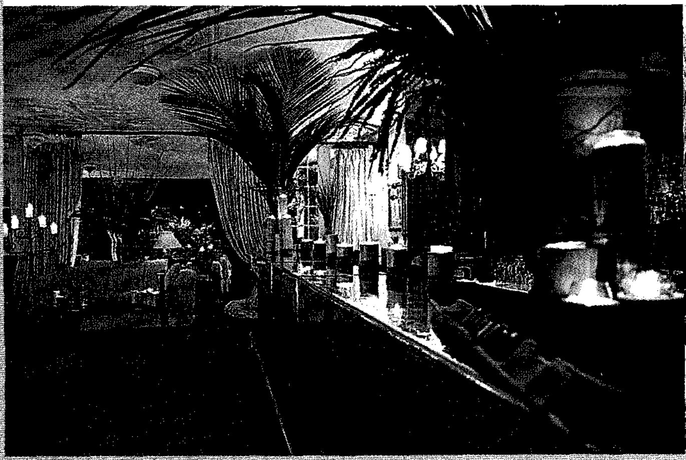
Patrons also leave satiated – often toting Nirvana's gold-logoed shopping bags for future dinners – even if they don't order a "feast": this is a parade of 22 dishes, from medium spicy to mild, for two people, or 27 dishes for four or six. Vegetarian feasts, as well as 10 vegetarian entrees, are also available. Entrees like shrimp dopiazi (with onions, fresh herbs, and spices), lamb biryani (with raisin- and almond-studded rice), and the sizzling chicken tandoori are outstanding. So is the assorted vegetable appetizer, featuring crispy chickpea, onion and potato fritters, a spiced lentil wafer, plus tamarind and spicy coriander sauces on the side. Just sit back on your brocade-draped chair or banquette, gaze at the vividly-colored tented ceiling, wall hangings, and mosaics covering every inch of the restaurant, and relax in the candlight as a blissful, peaceful feeling wafts over you. Could it be Nirvana?

If you can't jet down to St. Bart's, why not taxi down to the French-accented Caribbean at **Bambou** (243 E. 14th St., 358-0012), an upscale restaurant with the look and gracious hospitality of a "great house" in the islands? Coconut palm trees, bamboo, and giant tropical flowers, sconces shaped like sea grape leaves, and 1920's French gold-beaded lamps, lazily-whirring ceiling fans and dark green shutters set a stylish tone, which is leisurely and romantic. "The concept is that of Caribbean fusion filtered through French technique," says co-owner Jean-Claude Samuel, an architect from Haiti who also designed Bambou. For example, bouillabaisse is cooked in a coconut milk and anise-flavored broth, while snapper royale is stuffed with a sweet potato and ginger puree, and served with plantains, zucchini and squash in a tamarind, ginger and soy sauce. Solo diners can sit at the long wooden table in the back, next to the bountiful harvest display, which can spice up their social life. "A number of marriages have resulted, and the wedding parties were held at Bambou," Samuel notes.

When nothing but the freshest seafood will do, head down to the **Grand Central Oyster Bar & Restaurant** (Grand Central Terminal, lower level, 490-6650), the legendary 450-seat establishment which opened in 1913. Under its cavernous tiled ceilings, savor the awesome raw bar with 20-30 types of oysters offered daily, or one of 20-30 seafood entrees, such as Arctic char filet with red and black caviar and beurre blanc or Asian barbecued grilled Hawaiian blue marlin steak with bok choy and basmati rice. Wash it down with a choice of over 240 wines (including 75 wines available by the glass) or over 20 single-malt scotches. It's a jewel in the crown of painstakingly restored Grand Central Terminal.

Vox 646 (165 Eighth Ave., 646-486-3184) is a hip, minimalist-looking bistro spiced with Latin and Asian flair (the chef hails from Bouley Bakery) and a full, late-night menu, called "the season's newest classy contender" by *The New York Times* in a 1999 review. The proud bearer of 212-land's newest area code, Vox is also a cell phone-free zone (users are directed to a small area upfront). Sample the seafood paella with shrimp, frog's legs, calamari, clams, and mussels, spiced sea bass with

Bambou



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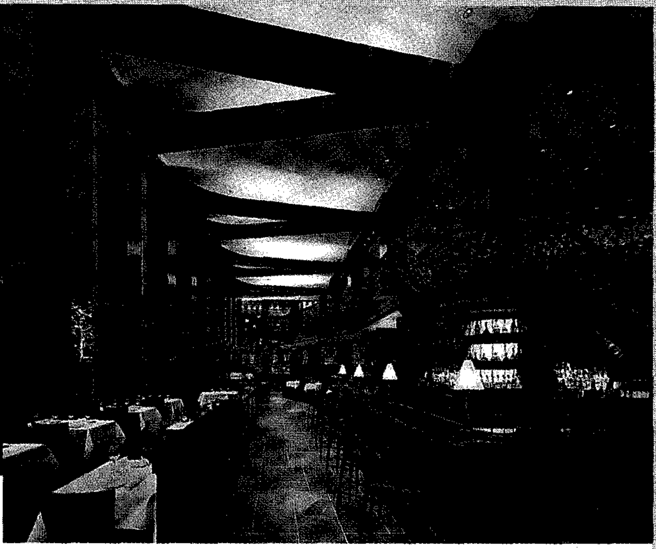
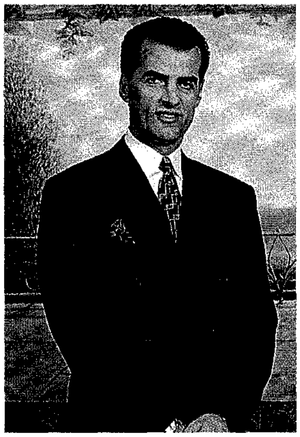
Divine Bar


Del Frisco's

mint, basil and almonds, or the sirloin with onion risotto. Or combine dessert with an after-dinner drink by ordering the unusual mulled wine ice cream, made with Merlot, allspice berries and cinnamon sticks. Vox is the latest of seven Manhattan restaurants owned by The Malta Restaurant Group, including Puttanesca and the Film Center Cafe.

What's divine about **Divine Bar** (244 E. 51st St., 319-WINE and 55 Liberty St., 791-WINE)? Well, sipping a glass of Opus One or Caymus, and Flora Springs Trilogy, and munching an alligator fritter with cajun dijonnaise sauce, ensconced in a plush velvet armchair near the fireplace at this wine, beer, and tapas lounge, for one. "It's incredibly hard to find a bottle of either in the city, and a rare opportunity to find these three prestigious wines anywhere by the glass," says co-owner Shari Schneider, who offers these among other rare wines through Christmas at $25-$39 per glass. The funkily-decorated Divine Bars offer 65 wines by the glass (at an average of $8), wine flights with a choice of 2 ounce samples, a glass or bottle, ranging from French whites to Rieslings, and exotic beers, like raspberry or banana Belgian lambics. "The concept behind Divine Bar is adventure – trying something you haven't had before." That's why you can order pepper-crusted ostrich bruschetta or many other small dishes, from citrus sea scallops on plantain crisps with chutney to chocolate fondue, in either the midtown townhouse or in the Wall Street location.


Nino's Positano

Eye-catching murals of the dreamy Amalfi coast adorn **Nino's Positano** (890 Second Ave., 355-5540), an Italian restaurant in midtown which serves entrees like pasta "en cartoccio" (cooked in parchment to seal in sauce and flavor, opened tableside) and whole roasted Branzino (striped bass) with broccoli rabe, olive oil, and garlic. The Sienna-colored textured walls, blue banquettes with gold throw pillows and majolica look magical by candlelight, and there is a prix-fixe business lunch and pre-theater dinner for earlybirds. This is the newest venture of Nino Selimaj, your model-handsome host, who also owns Nino's (1354 First Avenue; 988-0002) on the Upper East Side, and two Osso Buco restaurants.

To sink your teeth into a steak or lobster as big as Texas, dine at **Del Frisco's** (1221 Avenue of the Americas at Sixth Avenue and 49th Street, 575-5129) Double Eagle Steak House, the flamboyant chain with a New Orleans accent which has been lassoing carnivores and other hearty eaters since the first restaurant opened in 1993 in Dallas. Celebrating a successful IPO or smashing campaign for a client? Order the proper vintage to mark the occasion from the over 800 in the wine cellar. Why not launch your meal with beluga caviar, crab cakes with Cajun lobster sauce or shrimp remoulade. Then dig into a mouth-watering porterhouse or ribeye, unless that lobster is singing its siren song just for you. Diversify your assets with a side of potatoes au gratin or spinach supreme. Polish off a bread pudding with Jack Daniel's butter sauce, laced with coconut and raisins – unless the pecan-crusted butterscotch cheesecake is more your cup of cake – if you still have, er, room. Is it our imagination, or does the Lone Star State know something about good living we don't?

Located diagonally across the street from Radio City Music Hall in the McGraw-Hill building in Rockefeller Center, Del Frisco's, which opened in March, is quite a place – three levels of sophisticated elegance, adorned by modern art. The wrap-around floor-to-ceiling windows that take in Manhattan's many spectacles and the buzzing "Power Bar" dominate the main floor. For a more romantic ambience, the Mezzanine offers an intimate bar and a dramatic view of the main floor. The Wine Cellar downstairs features a glass-enclosed dining area for 70. Del Frisco's also has a 50-seat cigar lounge, and private rooms for 15-70 guests.

"Do right and fear no man," read the brass letters emblazoned on the cherrywood wall above the bar. (Gloria Steinem reportedly once told co-founder Dee Lincoln, "Well, Dee, I am in the right place.") Lincoln prefers her own version: silver coins minted with the motto, "Dee's right and fears no man." Sounds like you better have a whopping good time, or else. “"The key to our concept is that the proprietor is on the premises," says Lincoln in a more serious moment. (Alain Ducasse, are you listening?) Since service is also key to Del Frisco's, whose steakhouses are also located in Las Vegas, Fort Worth, Denver and Orlando, your servers will be convivial and proud of their work – no downtown attitude from languorous auteurs here.

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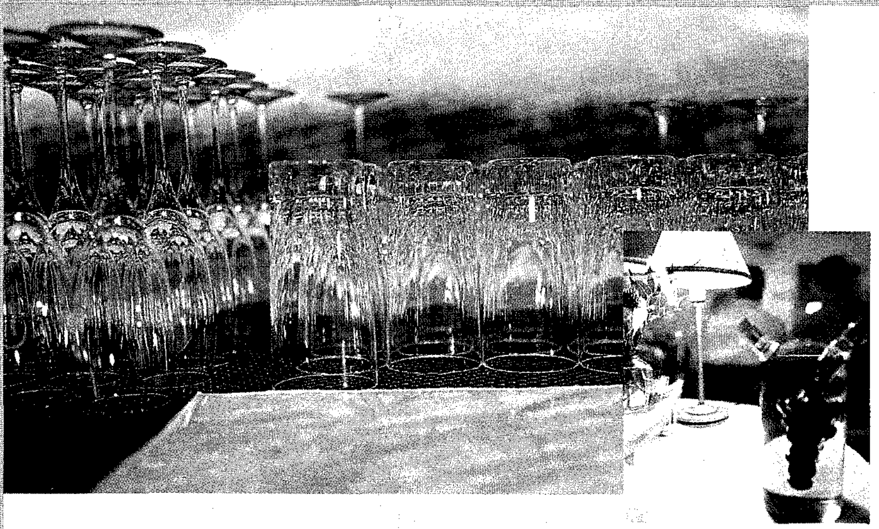


LUXE LIBATIONS

Drambuie® is a noble liqueur, distilled from 100-percent Scotch whisky, including many single malts aged 15-17 years, to which heather honey and a secret family recipe of herbs and spices have been added. No, really – Drambuie reportedly was the favorite drink of Bonnie Prince Charlie, who rewarded his loyal Captain John MacKinnon after a disastrous battle in 1746 to restore his family to the throne with his last possession: the recipe. In 1906, a MacKinnon family member started producing Drambuie for public consumption in Edinburgh. The rest, as they say, is history.

THE DRAMLET

1 1/2 ounces Drambuie
1 ounce cranberry juice
1 ounce pineapple juice
squeeze of lime
Garnish with lime wedge or pineapple leaf

Source: 55 Wall, The Regent Wall Street

MARINATED SCOTTISH SALMON

(serves 4-6)
Thinly sliced smoked salmon
5 tablespoons Drambuie
5 tablespoons lemon juice
2 tablespoons capers
1 lemon thinly sliced

Place the salmon in a baking dish or bowl, and add Drambuie, lemon juice, and capers. Serve with brown bread and butter.

Source: Drambuie (www.drambuie.com)

DRAMBUIE
Prince Charles Edward's Liqueur
DRAMBUIE

RUSTY NAIL

Three parts premium Scotch whisky
One part Drambuie

Source: Morton's of Chicago

Experience the "Spirit of Summer™" even though it's frosty and dark outside with **Hamptons™ Vodka** (www.hamptonsvodka.com or 1-800-378-6388), a premium American vodka known for smoothness and no aftertaste which bears this tagline. Launched only a little over a year ago, the vodka – whose teardrop-shaped bottle shades from the blues of the ocean and sky, crowned by a setting sun – already won a 92 rating from *Wine Enthusiast Magazine* and four stars from *The Spirit Journal*. "Considering the short amount of time since entering the marketplace, we're very proud of being acclaimed by industry pros as a high-quality American vodka," says Ronne Bonder, president of The Hamptons Spirit Co., based in Westhampton Beach. You can even play a "spirited" version of the game "Where's Waldo?" by trying to spot Hamptons Vodka product placements on episodes of *Sex and the City*, *3rd Rock from the Sun*, and other hip TV shows.

SEX IN THE CITY

2 ounces Hamptons Vodka
1 1/2 ounces Remy Red
Splash of cranberry juice
Garnish with a strawberry

Source: Hamptons Vodka

THE HAMPTONS KISS

2 ounces Hamptons Vodka
1 1/2 ounces Champagne
Splash of Chambord
Serve in a champagne flute

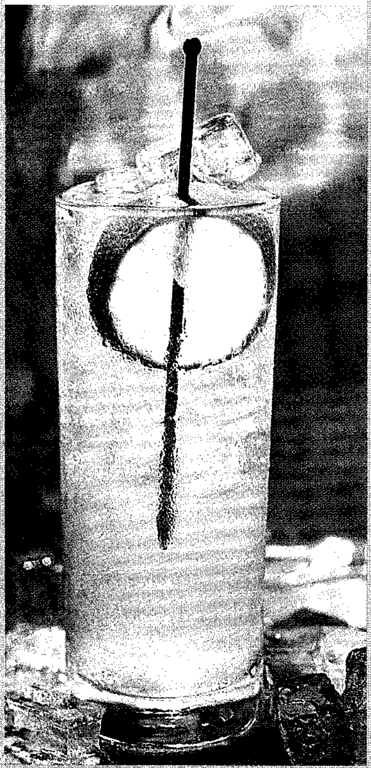
Source: Hamptons Vodka

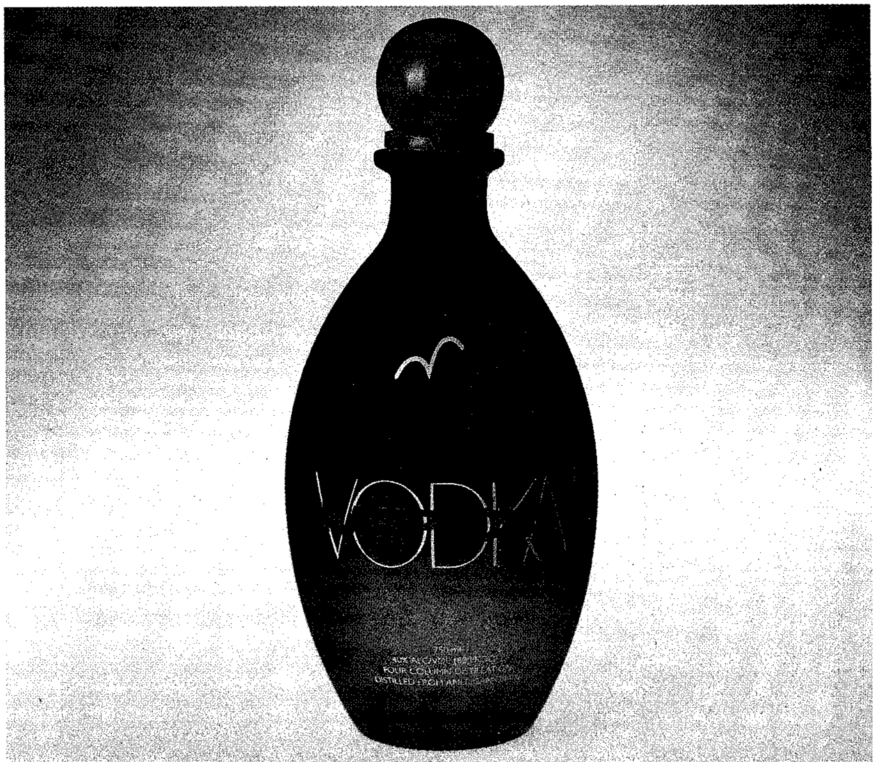
The vodka in the striking black bottle is **Argent Vodka** (www.star-indust.com), a premium American vodka which uses a four-column distillation process to remove various kinds of impurities. Then a three-step filtration follows, deleting impurities caused by the fermentation process, leaving a fresh, pure taste.

THE DOLLAR

1 ounce Argent vodka
1 ounce Chartreuse green
1 ounce sweet vermouth
1 ounce orange juice

Source: 55 Wall,
The Regent Wall Street





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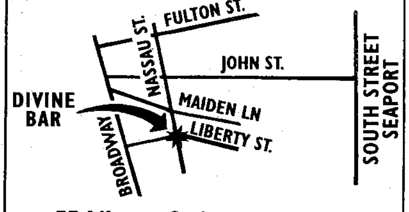

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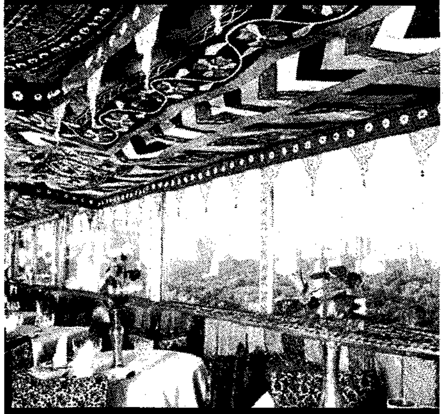
"A stunningly beautiful restaurant overlooking Central Park. No New York restaurant has a more spectacular setting." NEW YORK MAGAZINE



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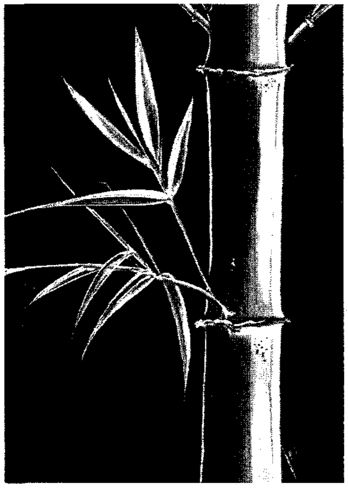

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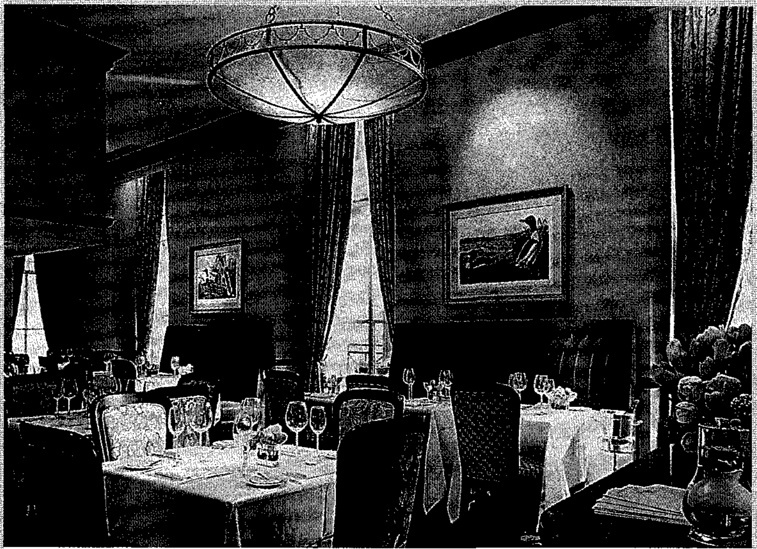

The Regent Wall Street

LUXE LODGING

The Regent Wall Street (55 Wall St., 845-8600 or 1-800-545-4000 toll free), the first hotel located on Wall Street, is a marriage of one of the world's most respected hotel brand names and a palatial building adorned with Greek Revival columns, built as a temple to money. Constructed as the "Merchants' Exchange" in 1842, it became the home of the New York Stock Exchange for over a dozen years in the late 19th century.

The Old World-style grandeur of the Regent Ballroom, featuring an enormous coffered ceiling 80 feet high supported by Corinthian columns, displaying some of the biggest Wedgwood panels in the world, and set off by lofty arched windows, makes it a memorable place for a wedding, dinner or meeting. One thousand guests can be seated for dinner and dancing in the 12,000 square-foot marble-floored ballroom, or 2,000 for receptions.

Each of the hotel's 144 rooms is oversized – anywhere from 525 to 1,000 square-feet, with signature large Regent marble bathrooms with separate shower stalls and tubs big enough for two – and elegantly decorated in sumptous fabrics from silk damask, velvet, to chenille. One-third of the rooms are deluxe suites. The fabled Regent service means 24-hour room, concierge and laundry service, plus twice-daily housekeeping. For the ultimate in convenience for business travelers, each room boasts a fax machine/copier and two-line speaker telephone with voice mail and cordless handset. In-room safes, DVD, and CD players are also included.

Unwind at The Regent Spa, perhaps with a Fortune Five Hundred facial using aromatherapy, tension-releasing Bull Body Glo, or Bear Essential Body Treatment. Numbers are magic on Wall Street – and you've heard of that triple-witching hour – so it's only fitting you request a health regimen based upon a mix of numerology, astrology, and tarot readings from numerologist Hattie Parker. If you would rather you can pursue fitness on your own with cardio machines, resistance equipment and weights in the health club, or place your physical fate in a hands of a personal trainer who can customize a workout to your schedule.

Fine dining with globally-influenced American cuisine from chef John Halligan (formerly of the RIHGA Royal Hotel's Halcyon), is found at 55 Wall, The Regent Wall Street's 60-seat restaurant which also features a 45-seat outdoor terrace.

The Marmara-Manhattan (301 E. 94th St. at Second Avenue, 427-3100) is another long-term choice, on the Upper East Side, next to the Carnegie Hill neighborhood. Catering especially to families (even pets are welcome), the hotel offers a range of accommodations — from studios to one-, two-, and three-bedroom suites.

Special features: exercise room and rooftop lounge with views of the East River. Most of the units have balconies, washer/ dryers, and all have Web TV, cordless telephones, fax, and VCR/CD players. A 24-hour concierge service/doorman, housekeeping, and complimentary passes to the 92nd Street Y's pool and gym.

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Osso Buco is a good value: the family style portions, described as double size, are closer to triple. Osso Buco is much more of a casual neighborhood place...I saw more than a few couples stopping in after work to share a plate of pasta or veal. What's more family style, after all, than for everybody to eat the same meal?...
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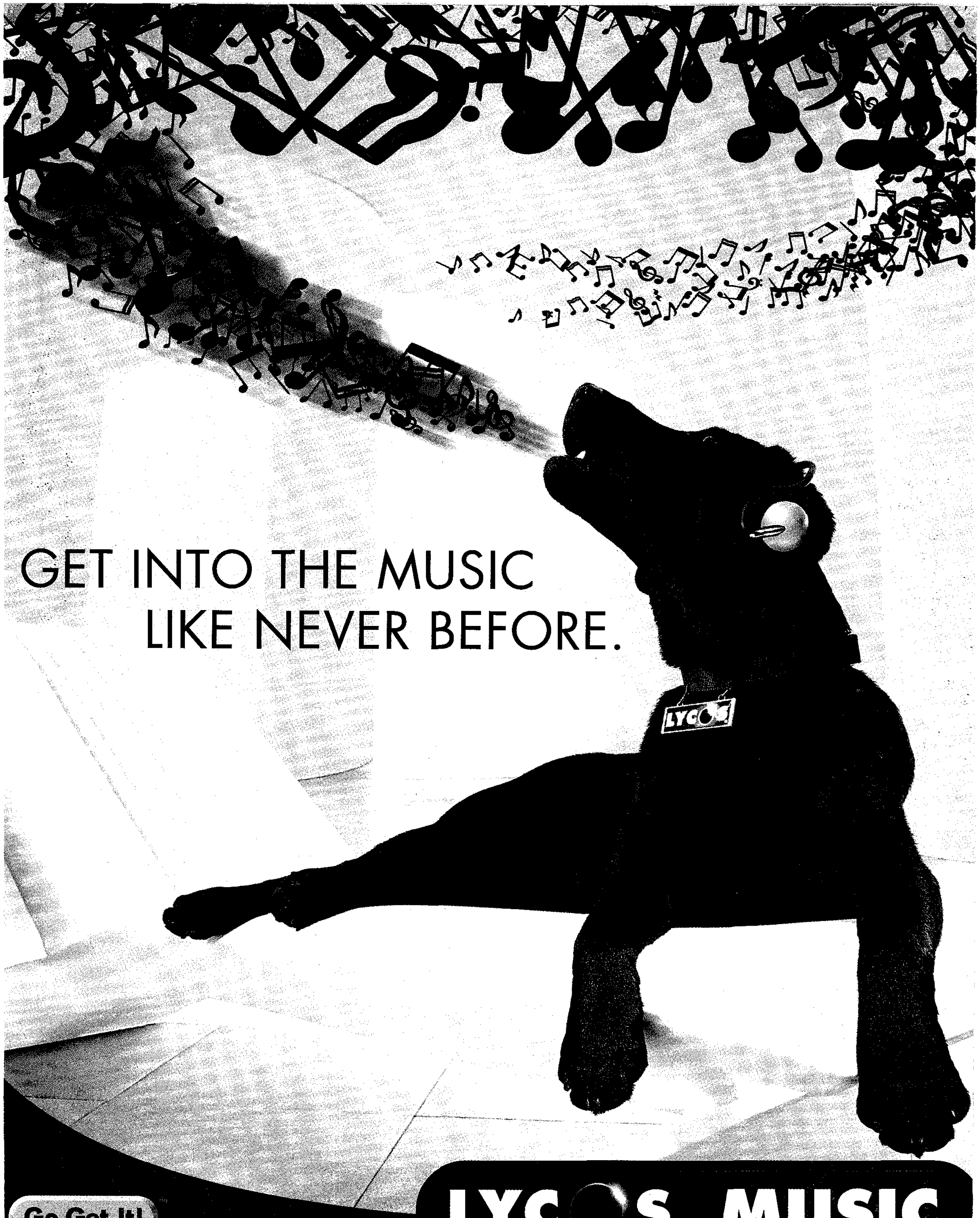

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cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Dr. Seuss' How the Grinch Stole Christmas

It won't be the same without Boris Karloff—the unforgettable voice of the TV Grinch—but nice-guy director Ron Howard has revived the Mean One. Jim Carrey, unrecognizable inside awe-inspiring make-up, steals into Whoville, and a theater near you, on November 17. (See listing, page 111.)

Best of the Week

Theater

Highway to Tomorrow

Elevator Repair Service

With no more props than you might find in your cubicle, the downtown troupe Elevator Repair Service has managed to produce an adaptation of *The Bacchae*. Experimental without being pretentious, witty without being precious, ERS's Off–Off Broadway production deploys sight gags, slapstick, campy choreography, and a small thermos to surprising effect. Catch it before it closes November 19. (See listing, page 122.)

Art

The City Shops

Museum of the City of New York

The Guggenheim is full of Armani frocks, and window-shopping has become gallery-hopping. Next up: "The City Shops: Photographs by Martha Cooper and Fred W. McDarrah," showcasing three decades of signs and storefronts. Opens November 18. (Pictured, *Mou Cheong Vision Center, Chinatown, Manhattan;* see listing, page 125.)

Sports

Chase Championships

Madison Square Garden

The men's game these days is nothing but a pistol duel; women's tennis is the real game. Even the back stories are better: the true-crime tale that is Monica Seles, the love-to-hate-'em Williams family, the *Behind the Music* saga of Jennifer Capriati. Wagering note: Lindsay Davenport, the defending champ, is ranked second, behind Martina Hingis. November 13–19. (See page 143.)

Restaurants

Jimmy's Uptown

Soul food and seviche meet at last! The owner of Jimmy's Bronx Café expands to Harlem with a huge room at 130th Street and Adam Clayton Powell Jr. Boulevard. Supper club (including that seviche bar) downstairs; lounge above. Opens November 20.

Pop Music

Bon Jovi

Continental Airlines Arena

It's his life: Sayreville, New Jersey's finest brings his band home for a one-nighter at the Meadowlands. So make an excuse to your friends, break out the hair spray and the Members Only jacket, borrow a Camaro, and head for the Turnpike. November 16. (See listing, page 138.)

Books

National Book Awards

Annual Finalists Reading

Joan Rivers won't be judging the nominees' clothes on the red carpet (*Look, Melissa! Nobody can wear Versace like Joyce Carol Oates!*), but the National Book Awards 2000 does have an A-list host in Steve Martin. The truly tweedy, however, should head for the reading the night before, where all twenty finalists will appear. November 15, 6:30 P.M. (See listing, page 141.)

Photographs: clockwise from top, Mark Dadswell/Allsport; Olaf Heine; Ron Batzdorff; Martha Cooper, courtesy of the Museum of the City of New York.

Naval Gazing

Men of Honor sacrifices dramatic power for civic-mindedness; Kenneth Lonergan's *You Can Count On Me* gets the sibling-rivalry thing perfectly.

THE SON OF A KENTUCKY sharecropper, Carl Brashear (Cuba Gooding Jr.) becomes the first African-American to become a master diver for the Navy in **Men of Honor**, a rah-rah reality-based movie that looks like it was made *by* the Navy. Even though the institutional racism impeding Carl's rise is amply noted, we're never in doubt that the innate goodness of the country will prevail.

Brashear enters the Navy just as President Truman has desegregated the armed forces, but he still finds himself relegated to the kitchen. His swimming skills convince him he can make it as a diver, but the Navy Salvage School in New Jersey, under its head trainer, Master Chief Diver Billy Sunday (Robert De Niro), does everything it can to keep things lily-white: Carl's fellow trainees, with one exception, a stuttering good guy played by Michael Rapaport, refuse to bunk with him, and leave him threatening notes; he's assigned ridiculously difficult tasks, which he indomitably completes. Predictably, the crackers in his class develop a grudging respect for Carl. So does Billy, whose hazing tactics come close to ending the young man's life a few times. The only real holdout is the school's dotty, ultraracist commander (Hal Holbrook), who, in a nice touch, is shown polishing his military medals by rubbing them with booze.

The testimonial-like tone of this movie, which was directed by George Tillman Jr. and written by Scott Marshall Smith, undercuts its supposed realism. Heroism in the movies—at least heroism based on actual events—is always at its most believable when the hero in question is something less than a saint. Because of the racism he had to counteract, Carl's single-mindedness is portrayed as the highest valor. No quitter he. When a naval accident mangles his leg, he simply orders it sawed off and becomes the first amputee to return to active duty.

If the filmmakers had bothered to delve into the monomania of such a man and dropped the inspirationalism, they might have made a truly disturbing movie instead of a glorified recruitment poster. The sort of man who, against all military advice, would voluntarily have his leg amputated in order to qualify as master diver is, I would say, a questionable role model. But because Carl's ambition is placed in a racial context, his life choices are never seriously challenged by the filmmakers. The all-white military brass who go against his decision to amputate and return to duty are portrayed for the most part as craven and corrupt, even though their concerns about his safety seem eminently reasonable. Carl's wife's concerns seem more than reasonable, too, but we know that it's only a matter of time before Carl, in a military courtroom, silences his detractors by hauling himself for twelve heavy paces inside a diving suit weighing almost 300 pounds while balancing on his one good leg as his wife and young son's eyes brim with devotional tears.

In the drink: Cuba Gooding Jr. in *Men of Honor.*

I'm not sure why movies, specifically in the racial realm, are once again proffering civics-lesson heroes in a way they haven't since the heyday of Sidney Poitier. Is it because the heroes in our political life are so unheroic? Just last month we had Denzel Washington in *Remember the Titans* playing the first black coach of a previously all-white high-school football squad replete with racists. That story was also based on real events, but like *Men of Honor*, it didn't do justice to the fanaticism of its hero, or the rage that must have burned just beneath the surface.

Men of Honor
Directed by George Tillman Jr.; written by Scott Marshall Smith; starring Cuba Gooding Jr., Robert DeNiro, and Hal Holbrook.

You Can Count On Me
Written and directed by Kenneth Lonergan; starring Laura Linney and Mark Ruffalo. See Movies listings for details.

However uplifting these stories are designed to be, they don't draw out the artistry of the performers involved, who are required to dampen their dramatic power for a higher good. Cuba Gooding Jr., who can be rousingly freewheeling, is encased in righteous intentions in *Men of Honor*, and those intentions weigh him down more than any diving gear. Robert De Niro, in a role that reportedly is a composite of Carl's several real-life tormentors, keeps a lid on his talent, too. Despite some *Cape Fear*–style glowering, there is never any doubt that deep down, this corn-cob-pipe-smoking martinet is a

Photograph by Phillip V. Caruso/SMPSP.

decent sort. The people involved in this movie are using high principles as a bailout for low inspiration.

LAURA LINNEY AND MARK RUFFALO PLAY sister and brother in the affectingly small-scale **You Can Count On Me**, and although they don't look at all alike, their kinship is never an issue for us. These actors express the feints and parries of siblings when they're together. They have an intuitive understanding of how much to conceal and how much to reveal to each other; it's one of the most convincing displays of family connection I've ever seen in a movie.

What seems at first like a clear-cut contrast between these two—she's small-town provincial, he's self-destructively nomadic—becomes less contrasty as the film plays out. Linney's Sammy, a single mother whose 8-year-old son Rudy (Rory Culkin) she overprotects, gets a little loose when her estranged brother Terry shows up in town asking for a handout. Her patrician veneer falls away and she has a dalliance with her married, by-the-book bank-manager boss (Matthew Broderick, in a sweetly dazed performance). Terry, who looks like he's spent one night too many in a sleeping bag, warms to Rudy, taking him fishing and to pool halls. Against his instincts, he becomes something of a watchdog for the boy. Sammy and Terry were orphaned early when their parents were killed in a car accident, and as adults, they still seem orphaned, bereft. Kenneth Lonergan, making his feature-film debut as both writer and director, works in small brushstrokes; nothing is really resolved in these characters' lives.

This freedom from any kind of grand resolution must have been like manna for the actors. Linney has never been better, and Ruffalo, who once performed Off Broadway in the Lonergan play *This Is Our Youth*, keeps the mushiness at bay when it would have been easy to sentimentalize Terry's attachment to his nephew and sister. Terry isn't a lovable layabout; he causes harm, and when it suits him to move on, he doesn't stick around. Ruffalo gets at not only the scruffiness of the wanderer's existence but also its crazy-making isolation. His performance is so richly layered that when the film is over, you feel that Terry lives on—that he could go anywhere, become anything or nothing, and we would be prepared for it. ■

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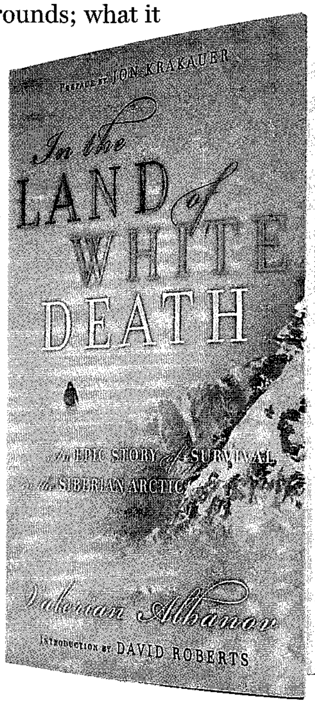
BOOKS DANIEL MENDELSOHN

Of Ice and Men

Even if you've had your fill of man-against-nature disaster epics, it's worth making room for this newly rediscovered Russian saga of Arctic adventure.

LIKE THE DOOMED EXPEDITION it records, Valerian Albanov's **In the Land of White Death** got lost for a long time and almost didn't make it back. A firsthand account of a disastrous 1912 voyage to the Arctic Circle, written by a survivor, the book was originally published in Russian in 1917 and lay largely ignored, even by scholars of polar expeditions, until 1997. The new Modern Library edition is the first English translation, and it is, in every sense of the word, a find: a modest, unsentimental, quietly powerful story about man and nature that will be hard to put down even for those of us for whom "the Great Outdoors" usually means the stretch between our building and the nearest Sichuan takeout.

In August 1912, the schooner *Saint Anna*, with 24 souls aboard, set out from what is now Murmansk, on the Barents Sea, in search of new Arctic hunting grounds; what it found was trouble. And no wonder: The captain, Brusilov, was a complacent prig (Albanov was the ship's navigator and second-in-command); only five of the people onboard were professional sailors; the ship was insufficiently provisioned; and—with autumn ice about to start forming—their departure was dangerously late. By October 15, the ship was locked in gigantic ice floes; by the time a year and a half had passed, it had drifted, still icebound, 2,400 miles to the north. In January 1914, Albanov requested permission to build a kayak and set off for a camp he knew of on Cape Flora in the Franz Josef archipelago, 235 miles to the south. Thirteen men went with him. Two survived.



PREFACE BY JON KRAKAUER
In the LAND of WHITE DEATH
An EPIC STORY of SURVIVAL in the SIBERIAN ARCTIC
Valerian Albanov
INTRODUCTION BY DAVID ROBERTS

In the Land of White Death
By Valerian Albanov.
Modern Library;
205 pages; $21.95.

What makes *In the Land of White Death* so good isn't just the story—although the day-by-day account of Albanov's struggles with terrifying weather, disease, hunger, meals of raw polar-bear liver, and the occasionally fatal foolishness of his men certainly makes for compelling reading. No: From the first, short paragraph of this book—which sets the scene, creates suspense, and whips up tremendous emotion in two crisp sentences—you know you're in the hands of a born writer. "How many weeks and months have gone by," go those opening lines, "since the day I left the *Saint Anna* and bade farewell to Lieutenant Brusilov! Little did I know that our separation was to be forever." Here's an economy of style that many a novelist might well envy.

Perhaps because they're literally at the ends of the earth, the poles have always exerted as extreme a fascination for readers as for explorers. It's as if, as our lives get more predictable, we crave more excess in our entertainments, more superlatives. (One popular account of Scott's disastrous Antarctic expedition is called *The Worst Journey in the World.*) The recent proliferation of man-against-nature disaster best-sellers—*The Perfect Storm, Into Thin Air, Into the Wild* (the latter two both by Jon Krakauer, who wrote the small and wholly dispensable preface to Albanov's book)—suggests that in an age when you can trade stocks while walking down 72nd Street and everywhere looks much like everywhere else, our yearning for a sense that there are still places that impose themselves, with brutal authenticity, on man (rather than the other way around) has gotten more rather than less intense.

But Albanov's narrative offers much more than vivid local color. Like so many of its genre, *In the Land of White Death* is, ultimately, a testament not so much to the power of nature as to a powerful and poignant human impulse: to record our confrontations with oblivion, to mark our presence here. At one dire point, Albanov slips into the icy sea and nearly drowns. What saves him, in a way, is writing: "The idea that no one would ever know how we had fought against these indomitable elements, and that our end would remain a mystery forever, was an unspeakable torture to me. My last ounce of strength rebelled against such an unsung disappearance."

As it happened, I was reading Albanov's book when the news broke that some of the bodies of the Russian crewmen who were trapped aboard the submarine *Kursk* last August had been finally recovered. What created a sensation was the discovery of another "lost" text, a scrawled account of what had happened, written by one of the crew in the face of certain death: his own final protest against the idea that no one would ever know how he had fought against the indomitable elements. It would seem that Albanov's testament, now nearly a century old, still has much to tell us. Like its author, *In the Land of White Death* was almost lost; we're lucky that they both made it back. ■

Photograph by Joe Scafuro.

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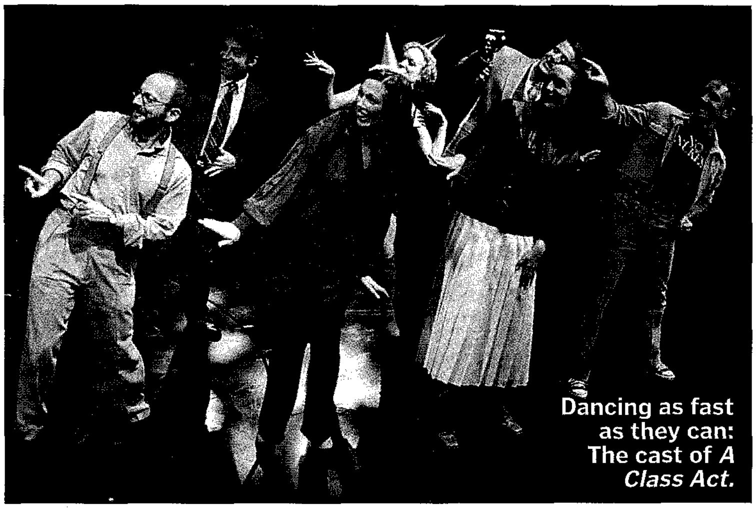
One Singular Sensation

A Class Act—an amusing if limited musical about a Broadway one-hit wonder—lives up to its title; *Alice in Bed* should immediately be put to sleep.

A **Class Act** IS A CUTE little musical that Linda Kline and Lonny Price have contrived from the songs of the late Edward Kleban, whose dream was to write Broadway musicals. A cantankerous individual, not good at collaboration, Kleban died relatively young. Lightning struck only once: He wrote the lyrics for *A Chorus Line*. But he wanted his music to be as successful as his words, which did not come to pass.

The show is narrated by the dead Kleban, usually a tiresome device but here quite effective, as he is nimbly enacted and sassily sung by Price, he of the comically rabbinical looks, who is also the show's director and coauthor. We see Ed mostly as a student in the tightly knit BMI Musical Theater Workshop presided over by the legendary, sharp-tongued Lehman Engel. Here Ed first made some noise, a female fellow student or two, and a fairly general nuisance of himself. Still, the story of the workshop class (hence the show's title) and Kleban's subsequent half-life in show business—John Gielgud's firing him from the revival of *Irene*, etc.—makes for an entertaining evening, studded with pleasant enough Kleban songs.



Dancing as fast as they can: The cast of *A Class Act*.

For anyone knowledgeable or curious about the frantic ups and downs of Broadway hopefuls, the show has many a droll reminder or revelation; others, less interested in such peripeties, may be somewhat less amused. Yet the songs, though seldom outstanding, are enjoyable, and the cast is solid. Especially good are Randy Graff, as the philandering Ed's longtime biologist girlfriend who finally walks, and the dependably hilarious Jonathan Freeman, as Lehman Engel. Good work, too, from Nancy Kathryn Anderson, Carolee Carmello, Julia Murney, and Ray Wills, all in multiple roles, with Wills particularly funny as Marvin Hamlisch, composer of the music for *A Chorus Line*. Only David Hibbard does not quite get the quiddity of that show's guiding force, Michael Bennett.

There is also an inexpensive but utilitarian set by James Noone, niftily tongue-in-cheek costuming by Carrie Robbins, and engaging choreography by Scott Wise and Marguerite Derricks. Price's staging brings it all bouncily together.

A Class Act
By Linda Kline and Lonny Price. Directed by Lonny Price at the Manhattan Theatre Club.

Alice in Bed
By Susan Sontag. Directed by Ivo van Hove at the New York Theatre Workshop.

HAVING SUCCESSFULLY LOUSED UP Eugene O'Neill and Tennessee Williams for New York Theatre Workshop, the unstoppable Dutchman Ivo van Hove, one of the world's worst directors, now spews his inanities over Susan Sontag's **Alice in Bed**. But whereas *More Stately Mansions* and *A Streetcar Named Desire* make sovereign sense, befouling them also made perverted sense: Relieving oneself on a Raphael Madonna produces a powerfully repellent effect. But the fellow who defecates on a dead dog merely courts condign contempt.

When *Alice in Bed* appeared in book form (1993), I began my review of it in *The New Criterion* as follows: "Susan Sontag has sounded off in many genres on diverse subjects, so it is not surprising to find her essaying the stage as well. *Alice in Bed* is, as she tells in a postface, the conflation of her vision of Alice James, the gifted but neurasthenic younger sister of William and Henry, with her notion of Lewis Carroll's Alice. The two have nothing in common except their first name and their century. But a determined conflator is undeflatable: Had Miss Sontag chosen to meld Edith Sitwell and Edith Cavell, they would have proved equally miscible."

Miss Sontag, an intelligent but majestically pretentious writer whose ambition often exceeds her reach, must have set herself the task of writing a difficult work worthy of Dadaist, Surrealist, absurdist, and postmodern arcana. If they could be opaque, preposterous, illogical, and shocking, why, so could she make them—in spades. And she succeeded brilliantly: Nothing could be more opaque and preposterous than *Alice* except Ivo van Hove's staging of it, which adds a further blend of arrogance, lunacy, and incompetence in a scenario of obfuscation all its own. The result is superfetation and miscarriage or, perhaps more aptly, necrophilic rape.

Photograph by Joan Marcus.

There is, for instance, a tea party in the play, remotely reminiscent of Carroll, attended by Margaret Fuller, Emily Dickinson, Kundry (from *Parsifal*), Myrtha, Queen of the Wilis (from the ballet *Giselle*), and the heroine's dead mother. Dickinson says things like: "He came in, he had a goatee. Death. The frogs were singing. They have such pretty lazy times. How nice to be a frog!" Or: "I trust that my flowers have the good grace to be seared by our shouts." Kundry says: "Kundry's visions are the most terrible . . . I must be punished. My body wants—but I don't. It wants, it's so big, I can't I don't want, he wants, he makes me, but I want to, I want to first . . ." In a five-page fantasy about Rome, where she's never been, Alice soliloquizes: "I would be very humble. Who am I, compared with Rome. I come to see Rome, it doesn't come to see me. It can't move." The play ends with Alice saying, "Let me fall asleep. Let me wake up. Let me fall asleep." To which her nurse replies, "You will."

Although it is all highfalutin balderdash, a semblance of sense does surface here and there—for example, in the scenery and the cast of characters. That is what Van Hove sets out to extirpate. Right off the bat, he has Joan MacIntosh, who plays Alice, deliver not only her lines but also the eliminated nurse's, growled out an octave or two lower. Instead of lying on a bed in her room, Alice is perched on a slanting stick-figure outline of a recumbent human form, which must be as uncomfortable as appearing in this play and production would be if actors had perspective on what asininities they are made to perform.

Alice is surrounded throughout by some 30 or 40 wires from which relevant or irrelevant objects dangle and jiggle, with wildly colored lights bathing them in further confusion. Another actor, a young, bumbling burglar (probably cribbed from Shaw's *Misalliance*), is live; seven important others are video projections upon a variety of sprouting and collapsing sheets, while other off-the-wall projections—a mouth, a teapot—race around the walls of the auditorium. Something near-impossible to follow had the *near* surgically removed.

The ludicrous set design is by Jan Versweyveld, which must be a cognate of the German *verzweifelt*, "desperate"—a good description of the entire enterprise. ■

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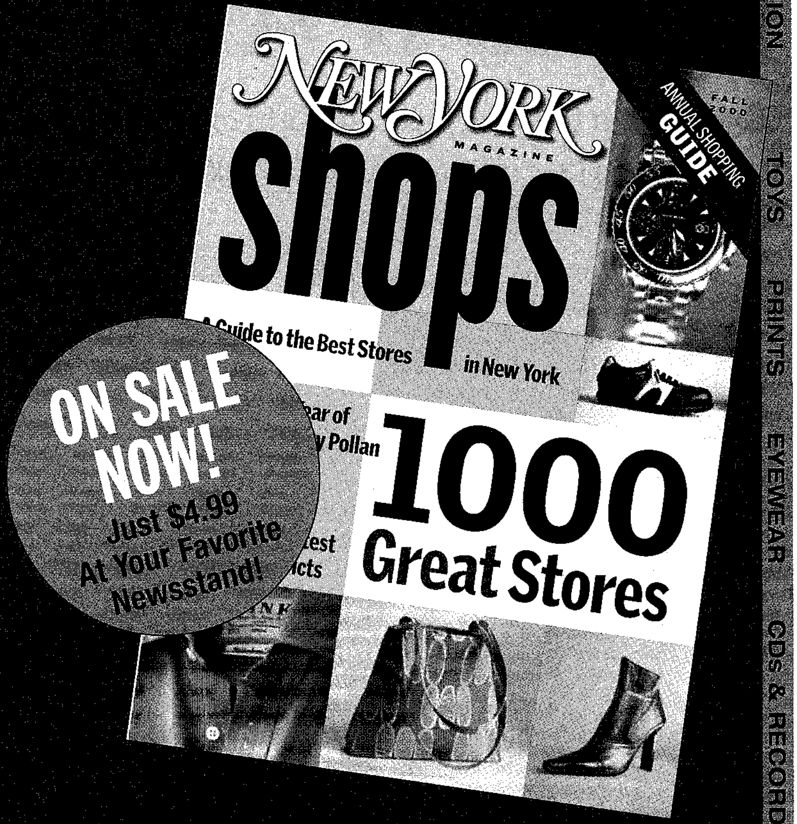

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ART MICHAEL BRENSON

Objets d'Art

Damien Hirst is a trickster, creating works of artistic whimsy out of mundane things; Al Held's monumental (as well as mysterious) geometric figures draw the viewer into light-filled places.

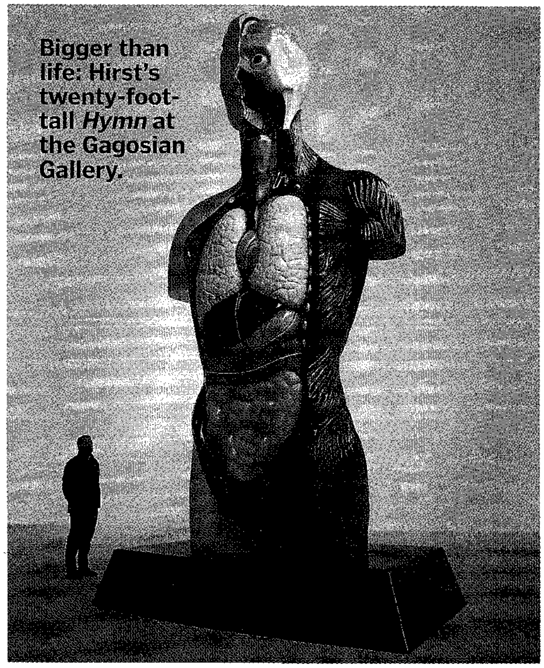
Damien Hirst
Gagosian Gallery;
through December 16.

Al Held
Miller Gallery; through
November 25.

See Art listings
for details.

FOR ANYONE WHO WANTS TO understand why **Damien Hirst** is the lightning rod of his artistic generation, his humongous exhibition at the Gagosian Gallery in Chelsea is a good place to begin. This entrepreneurial, foul-mouthed, life-of-the-party—and yes, impressively talented—35-year-old British artist takes for granted that an artist is an entertainer, and he is determined to make ooh-and-aah work that entices visitors to embrace the titillation and melodrama that are the bread and butter of tabloid spectacle. For Hirst, as for other Young British Artists in last year's "Sensation," the Brooklyn Museum show that the New York press loved to hate, protecting art's distinctiveness from mass culture is both futile and self-destructive. Better to tap its frenzied and infectious energy and revel in its brash and voyeuristic pleasures.

Like a vaudeville performer, Victorian novelist, or stand-up comic, Hirst will do anything to hold your attention. With his gleaming swords, suspended eyeballs, and rattling Ping-Pong balls, he is eager to show devotees of game shows, lotteries, and whodunits that he's one of them. Hirst's bag of circus tricks includes a beach ball suspended—in effect, juggled—by air currents above roughly 70 kitchen knives, forks, and scissors rising like shark fins from a white box. His stock of narrative provocations includes male and female dummies lying under sheets on metal trolleys, with gloves and surgical equipment impatiently scattered beside them and a partially eaten cheese sandwich discarded on one body by a nurse—or was it the surgeon?



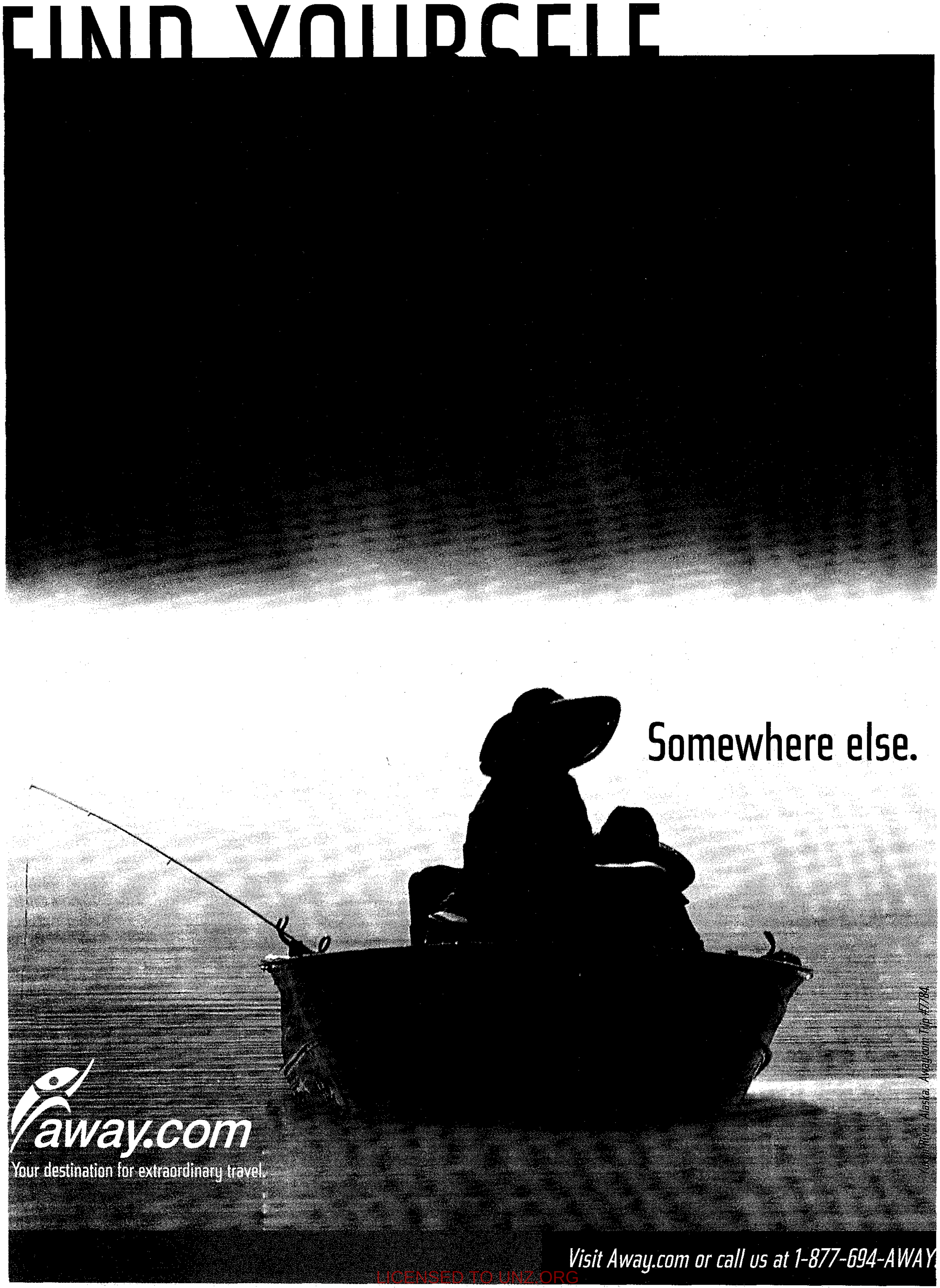
Bigger than life: Hirst's twenty-foot-tall *Hymn* at the Gagosian Gallery.

Like tabloid culture, Hirst has an unexalted view of human nature. The first work visitors encounter is *Hymn*, a seven-ton, twenty-foot-tall painted bronze sculpture inspired by a child's anatomical learning toy. This is monument not to man as god, but to man as a conglomeration of physical organs and functions. Even more exuberantly bleak are two works that include gynecologists' examination tables inside water- and now algae-filled vitrines. Radiantly colored fish sniff and wiggle their tails around clinical equipment whose weighty import, of course, eludes them. With locker-room bravado and wit, Hirst derides belief systems that delude us into thinking that humans or animals have souls, or that there is a spiritual connection between human beings and nature. It is this kind of high-spirited realism, his work insists, that makes a new and more truthful wonder and poetry possible.

Hirst does not want solace Believing that nothing has transcendent value and that everything can be exploited, he seems startlingly obsessed, for one his age, with the temporal nature of things. Conscious of the media's insatiable appetite for analysis and dissection, he is fixated on the beauty and coldness of surgical instruments. Aware of the tabloid—as well as the new technology's—assault on privacy, he tells us in a variety of poignantly stark ways that none of us, even in a gallery should forget that we are under surveillance. While understanding that mass culture may not be all it's cracked up to be. however, Hirst still loves it as *his* world. and for the moment, that world, with matching perversity, loves him back.

IN RECENT YEARS, **Al Held** HAS MADE RIGOROUS and commanding abstract paintings with geometries that dazzle the eye and mind without allowing an easy movement through their complex spaces. In *Unfoldings*, his new paintings at the Robert Miller Gallery, Held, 72, invites us to join him on the kinds of magical mystery tours imagined before him by painters like Matthias Grünewald and Albrecht Dürer *Aperture IV* is huge—fifteen feet tall by eighteen feet wide—and breathtaking: Its rectangles and circles seem to part and welcome us onto velvety platforms transporting us to the painting's center. What we find there, within a landscape of globes that seem as light as Chinese lanterns or Christmas-tree ornaments, yet as momentous as planets, is a tantalizing light and linked circular and cubic rings. Held's magic is shaped by mathematics and astronomy and steeped in ancient mysteries of heaven and hell, punishment and salvation, nirvana and illusion, that for him have lost none of their urgency. These paintings have the feel of a triumph and a culmination. Held deserves a full-scale retrospective. ■

Photograph courtesy of Gagosian Gallery and Science LTD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CLASSICAL MUSIC PETER G. DAVIS

Knight Music

Rinaldo, Handel's endearing tale of a knight in love, gets a vibrant comic-book kickoff from the City Opera; Leonard Bernstein lives!

ANYONE UNDER 30 WHO sees the City Opera's delicious new production of **Rinaldo** is likely to wonder why older generations ever had a problem with Handel. It's been a slow process, but his many operas, long considered musty and unstageable relics of the past, are once again hit shows everywhere. Audiences can't seem to get enough of them, perhaps in part because the stylized musical conventions and structured forms of opera seria appeal to a contemporary sensibility that yearns for a neater, more orderly world. And yet if Handel's operatic universe is highly organized, it is also charged with dramatic tensions created by music that obeys the law while always threatening to upset the status quo in wild and wonderful ways.

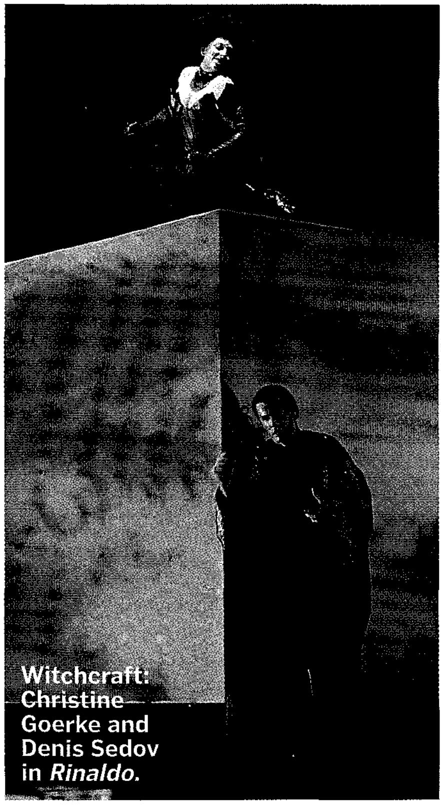
Written in 1711, *Rinaldo* was Handel's first opera for London, a city whose musical life he would dominate for the next 48 years. Italian opera was all the rage, Handel had just turned 26, and Aaron Hill, who prepared the scenario from Tasso's epic poem *Gerusalemme Liberata,* was only 24—no wonder the piece bursts with such youthful vitality and creative energy. Briefly, the plot concerns the adventures of the Christian knight Rinaldo as he attempts to rescue his beloved, Almirena, from the clutches of Armida, an evil sorceress with amorous designs on Rinaldo, and of the Saracen general Argante, who also lusts after Almirena. Handel would later write operas of more penetrating psychological substance, but he never had more fun with the form than in *Rinaldo,* which has the zestful flavor of a Baroque comic strip.

That is certainly the spirit that propels the City Opera production, designed and directed by Francisco Negrin and Anthony Baker. On the one hand there is the truly hilarious conception of Armida, who looks like a cross between Morticia Addams and the Bride of Frankenstein. This zany portrait is right there in the music, especially the vengeance aria that ends Act Two with the sorceress playing Handel's wild harpsichord improvisations herself before the instrument explodes in a psychedelic flash—an inspired touch that I suspect the composer would have adored. The serious moments, when they come, are treated with respect, and we are allowed full sympathy with the lovers' plight and eventual reunion. A fine line is being drawn here, but the production walks it with uncommon skill and theatrical flair, respecting Baroque etiquette and period details while realizing them with real creative imagination.

The singing is little short of spectacular—no surprise about that, since remarkable Handel singers are now plentiful where a short time ago there were precious few. Christine Goerke not only plays Armida with sly wit, but she also sings the exacting fioriture and lyrical arias with razor-sharp precision and elegant musicianship. David Daniels is her virtuoso equal as Rinaldo, Lisa Saffer sings meltingly as Almirena, and Denis Sedov as Aragante serves notice that another superb coloratura bass is among us. Few early-music specialists conduct Handel opera with more grace, rhythmic lilt, and care for style than Harry Bicket. At last, an original City Opera production of dramatic and musical distinction, one that the company can be proud of.

Rinaldo
Handel; New York City Opera, conducted by Harry Bicket; with Christine Goerke, David Daniels, Lisa Saffer, and Denis Sedov.
See In Concert listings for details.

Leonard Bernstein
Ten-CD box set of historic recordings.



Witchcraft: Christine Goerke and Denis Sedov in *Rinaldo.*

Photograph by Carol Rosegg.

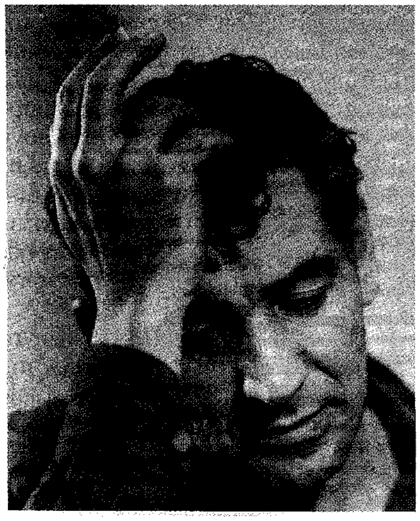
IS THERE NO END TO **Leonard Bernstein**'s largesse? The great man has been dead ten years, but the fruits of his labors continue to arrive, most recently from the New York Philharmonic: a boxed set of ten CDs containing 33 previously unreleased live performances, in most cases of music Bernstein never had the opportunity to record commercially.

Highlights? Well, for those who missed the original concerts, there are those scores that one may have always wanted to hear Bernstein conduct but couldn't until now: Copland's *Dance* Symphony, 80 minutes of Wagner's *Scenes From Götterdämmerung,* Stravinsky's *Song of the Nightingale,* Britten's *Spring* Symphony, Bruckner's Sixth Symphony, Elgar's *Cockaigne* Overture. There are also performances of historic significance, such as the world premieres of Henze's Symphony No. 5 and Ives's Symphony No. 2. Fascinating rarities abound: Varèse's iron-and-steel orchestral showpiece *Arcana,* Igor Markevitch's glittering tone poem *Icare,* Lukas Foss's spiky Quintets for Orchestra. We also get a taste of Bernstein the indefatigable teacher trying to convince dubious Philharmonic audiences that the avant-garde works of Xenakis, Brant, Boulez, and Cage merit serious attention.

Perhaps most exciting of all are the concerto collaborations that never happened in the recording studios: an incandescent Rachmaninoff Third with pianist Lazar Berman; Jacqueline du Pré at 21 taking full possession of Schumann's Cello Concerto; pianist Vladimir Ashkenazy at the same age in a sizzling performance of Prokofiev's Second; a magisterial Beethoven Third with Wilhelm Kempff in his only appearance with the Philharmonic; jazz trumpeter Maynard Ferguson as soloist in William Russo's third-stream Symphony No. 2. Anyone who was there for the Bernstein years will also find at least one treasurable bit of nostalgia, and for me it is Samuel Barber's *Second Essay*. That was the first music I ever heard Bernstein and the Philharmonic play, at the Salzburg Festival during the orchestra's 1959 European tour with its new music director.

I devoured all ten CDs during three days of compulsive listening and found the experience exhilarating. The selections, carefully chosen by producers Sedgwick Clark and Barbara Haws, are programmed so that each disc can be played as a satisfying 75-minute concert on its own. Since the Philharmonic broadcast regularly in those days, nearly all the performances are in excellent sound, often superior to the harsh studio sonics that one hears on Bernstein's Columbia recordings of the sixties. The set also comes with two information-crammed booklets containing essays, historic photographs, program notes, memories of Bernstein from the musicians who played under his direction, a catalogue of the conductor's more than 1,200 concerts with the orchestra from 1943 to 1989, and a complete list of his published recordings. This indispensable document of Bernsteiniana costs $195 at Tower Record stores and Lincoln Center gift shops and may also be ordered online (newyorkphilharmonic.org) or by phone (800-557-8268). ■

Electric conductor: Bernstein, circa 1956.



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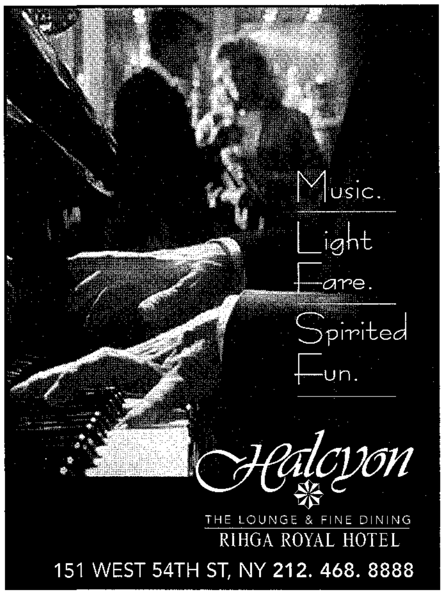

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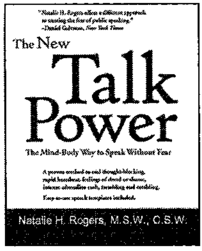

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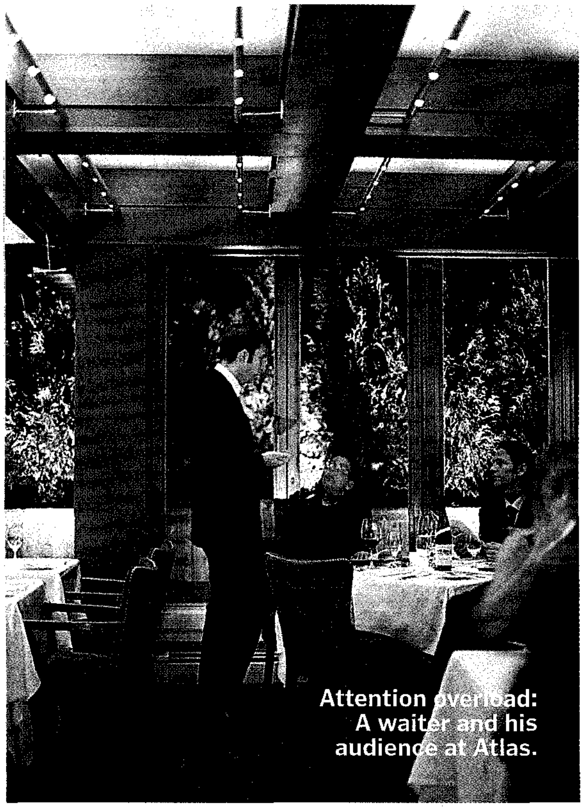
CENTRAL PARK SOUTH: NOW, there's an address. In a city where "location, location, location" is a mantra intoned more often than "Om," it has quite a ring, evoking the mythical kingdom of Eloise, penthouse fêtes with Cole Porter playing, and the view that serves as Donald Trump's favorite architectural detail. And why not? For here's a vista that bespeaks wealth and limitless possibility.

But only from above the seventh floor. Have you ever actually *walked* on Central Park South? Unless you're playing racquetball at the New York Athletic Club or taking Aunt Doris for a sorry ride in a hansom cab, exactly what would you be doing on these three blocks? Look north from a ground-floor perch on Central Park South. It is startling in its banality. The scene is worse yet at night. Twenty feet west of the Plaza, it is unimaginably lifeless; the only discernible energy is in Mickey Mantle's, with most of that coming from the television. No wonder the décor at Whiskey Park, San Domenico, and Alain Ducasse obliterates the outside. Live on C.P.S.? You betcha. Play on C.P.S.? You might as well try to get up a game of stickball on Beekman Place.


Attention overload: A waiter and his audience at Atlas.

Alas, it is hardly the rosy picture the proprietors of **Atlas** could have imagined when they opened a year ago. Walk in, and you sense that the management is still not sure what didn't hit them. They thought they had the address. They had the reviews. They may have overdecorated (there is enough interior architecture in this odd-angled space to fill two Gwathmey Siegel beach houses), but the chairs are screening-room comfortable and the lighting could shave six years off of Brooke Astor.

The buzz didn't happen, though, and the lack of street traffic didn't help, so things are still too still on both sides of the glass. The owner rearranges table settings as if she were expecting a state dinner, and she's endlessly circled by a wait staff that knows and cares with nail-biting intensity. God, do they want to wait on you! Give them a dish to serve and a profusion of information pours forth concerning every morsel. With a caramelizing here and a reduction there, here a foam, there a foam, and everything's a tone poem. Call it overcompensating, call it nervousness, but call it off. If they can't relax, they need to hide it better.

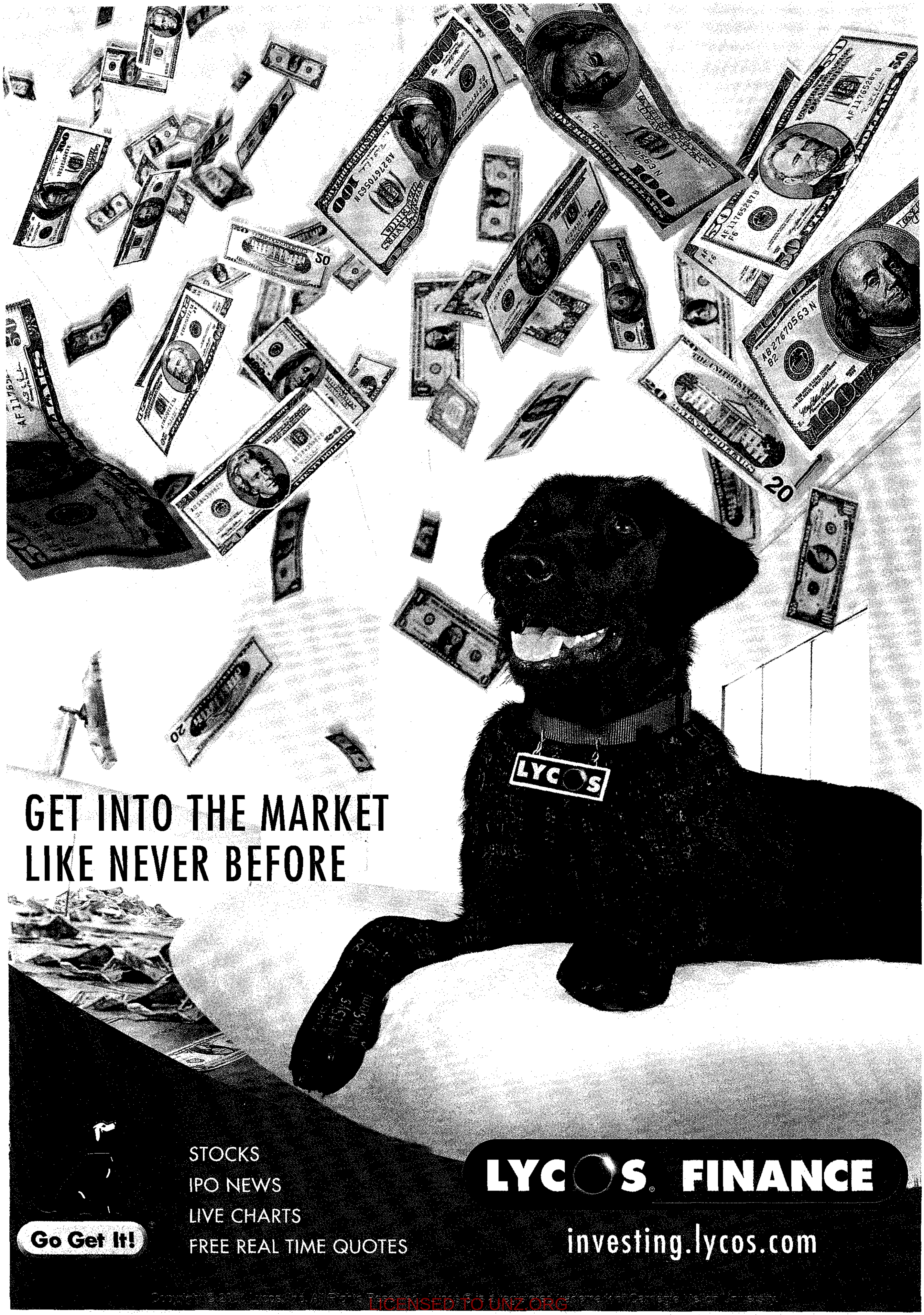
Because there is a lovely, heartfelt restaurant here waiting to be rediscovered. And once the cascade of cooking data subsides, it becomes apparent that the source of this fervency is the often fascinating cooking of new chef Paul Liebrandt and new pastry chef Natalia Andalo. Though both are prone to toppling a plate with too many elements, they are also open to the kind of risk-taking that elicits cheering from the sports bar down the street.

After my years of literally swallowing the homeopathic conviction that licorice is the root of all health, the prospect of sipping parsley soup seasoned with the sticky elixir prompted a fit of involuntary grimacing. But Liebrandt pulls off the delicate balancing act: The licorice intensifies the parsley's refreshing aroma. With the same cheeky spunk he tempers the brine of freshwater eel with barely sweet watermelon and crystallized violets, or adds a few drops of maple to the vinaigrette he washes over baby greens. Unfortunately, Liebrandt sometimes veers toward the overproduced. Rosettes of raw big-eye tuna with coy little hats of Granny Smith apple ravioli sitting amidst swirls of lime purée and soy vinaigrette is such a throwback to the infancy of nouvelle, it should be served only to someone with shoulder pads and frosted hair.

Such deftness with unexpectedly appealing combinations—like a tempura of rouget and langoustines sparked by pink grapefruit and seaweed, and a croquette of pig's trotters in an unanticipated, sumptuous foam of cucumber-and-anchovy chutney—practically begs for the element of surprise. Impressive as the waiters' dissertations may be, their exhaustiveness inadvertently acts as a dampening tip-off. Guys, let your chef have a little mystery. Let your diners have a little fun.

Victimized by too many hors d'oeuvre at badly produced black-tie events, my appreciation of salmon has been virtually shattered. But my faith was temporar-

Photographed by Kenneth Chen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Happy surprise: The tempura of langoustine and rouget.

ily restored with the sweet-sharp tang of a wild king salmon, braised in a densely flavored but almost weightless curry of pumpkin with clams. Almost equally invigorating is a poached chicken, sliced into strips atop a mound of basmati rice but bathed in a potion of tarragon and chestnuts. Wild striped bass can't match the salmon, but dismissing its delicate red-pepper saffron stew is like demeaning a perfectly tailored three-piece suit for not having the glamour of an evening gown. The tagliatelle of cèpes and scallops needs just a few whiffs less of truffle "perfume" to be the lightest dish on the menu, the cut on the cannon of lamb turns out a bit tough, its braised artichokes and coffee-cardamom jus making for busy partners. Fillet of beef, however, is worth relishing in a sweet-and-sour purée of roasted carrot and horseradish.

Despite the penchant for sweetness in earlier courses, desserts never turn saccharine. Quince can become cloying as easily as a room with three Laura Ashley pillows. But Andalo's quince tart is brashly good with a kick of star-anise panna cotta. Chai tea ice-cream soda? With vanilla-clove soda, and chocolate-orange sorbet? It's a Sandra Bernhardt punch line waiting to happen, but it's dumbfoundingly good. The airy chocolate-soufflé tart is anchored by dried plums, and a fig-and-almond-butter cake gets so lush and lovely when drenched in a syrup of warm port that Cole Porter could have written a lyric about it. Eloise might have fantasized about it. Donald Trump might order a truckload of it. But would they enjoy it as much on Central Park South in a room without a view? Probably not, but they're dilettantes. Show them, and the folks at Atlas, you're a truer New Yorker than any of them ever were. Eat—and love it—on the ground floor. Okay, sit with your back to the window, if you have to. ■

John Leonard's TV Notes

Real Justice (11/14, 10 to 11:30 P.M.; 11/21, 10 to 11 P.M.; Channel 13) is a two-part *Frontline* look inside Boston's Suffolk County criminal courts, from the equally harassed points of view of an assistant district attorney and a public defender, both of whom spend more time in the corridors, making plea-bargain deals, than they do in court. We sit in on everything from trespassing and car-theft cases to assault and murder. It's as if Frederick Wiseman instead of David Kelley had been brought up on charges.

Blocked: The Novelist's Experience in Hollywood (11/18; 8:05 to 9:05 P.M.; AMC) manages in a single scintillating hour to feel bad about the dream-factory experiences of F. Scott Fitzgerald, William Faulkner, Raymond Chandler, James M. Cain, and Dashiell Hammett; to elicit mad-dog sound bites from Sherman Alexie, Ray Bradbury, Tom McGuane, Richard Price, Budd Schulberg, and Joseph Wambaugh; and to show us snippets from movies as various as *The Last Tycoon, The Way We Were, Barton Fink, The Player,* and, of course, *Sunset Boulevard.* The same screenwriters who complain about the disdain they get from an "Eastern literary elite" also describe a condition of well-paid serfdom richly deserving such disdain. My only complaint is that *Blocked* should have been three times longer.

Stiff Upper Lips (11/19; 9 to 10:30 P.M.; Channel 13) is a *Masterpiece Theatre* send-up of itself and the E. M. Forster–Merchant-Ivory genre of well-bred English idiocy, a sort of Monty Python–esque *A Passage to India.* Peter Ustinov and Prunella Scales are among the major players, with Georgina Cates as the peachy dimwit heiress who must go abroad to find that she's really mad for Sean Pertwee's socialist rabbit-catcher (think D. H. Lawrence). The disgruntled butler uses the soup tureen as a pissoir.

The Lost Child (11/19; 9 to 11 P.M.; CBS), based on Yvette Melanson's autobiographical *Looking for Lost Bird,* stars Mercedes Ruehl as the wife of Jamey Sheridan and mother of their two children, raised to think that she's Jewish. On the Internet she discovers that she was stolen as a child from the Navajos and has a whole clan in Arizona still looking for her. So it's off to Flagstaff to meet the kin and hear far too much rubbish about "blood and genes and where you belong." But the desert is spectacular and so is Ruehl. ■

Movies

Edited by Derek de Koff

This Week's Releases

Bounce
Ben Affleck plays an ad executive who gives away his plane ticket to a man who dies when the plane crashes. Guilt-ridden, he tracks down the widow (Gwyneth Paltrow) and ends up falling in love with her. (1 hr. 42 mins.; PG-13) • Opens 11/17.

Dr. Seuss' How the Grinch Stole Christmas
Jim Carrey is the live-action embodiment of Dr. Seuss's classic Christmas grump. Ron Howard directs. (1 hr. 30 mins.; PG) • Opens 11/17.

Lies
Korean filmmaker Jan Sun Woo presents this lurid sexual adventure (originally banned in Korea) about a married 38-year-old sculptor (Lee Sang Hyun) who ends up deflowering an 18-year-old student (Kim Tae Yeon) who eagerly wants to lose her virginity. (1 hr. 55 mins.; NR) • Opens 11/17.

Rugrats in Paris: The Movie
Those especially shrill animated children from the popular TV show shriek and bleat their way onto the big screen. (1 hr. 18 mins.; G) • Opens 11/17.

The 6th Day
In the not-too-distant future, anything can be cloned—even Arnold Schwarzenegger, who plays a pilot faced with his double, the work of a nefarious DNA specialist. (1 hr. 43 mins.; R) • Opens 11/17.

Jim Carrey in *Dr. Seuss' How the Grinch Stole Christmas.*

New Films

★ A Time for Drunken Horses
Iranian filmmaker Bahman Ghobadi has a wonderful feeling for children's faces; he sees in them not merely an innocence but a preternatural maturity as well. At times it's as if we are looking into these faces and seeing the whole life that will eventually be imprinted upon them. His movie is about the hardships of a band of brothers and sisters in the remote, mountainous regions of Kurdish Iran. • (Rainer; 11/6/00) (1 hr. 17 mins.; NR) Loews State.

★ Almost Famous
Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin–ish band in order to write a cover story about them for *Rolling Stone*. The band's lead guitarist is played by Billy Crudup, who should finally become a star, and his chief groupie is played by Kate Hudson, whose character's baby fat is already starting to harden. Philip Seymour Hoffman, who may be the best character actor in America, is the rock critic Lester Bangs, the Yoda of the piece. • (Rainer; 9/18/00) (1 hr. 45 mins.; R) CC Village East; Clearview's Chelsea; Clearview's First & 62nd St.; Loews 84th Street; Clearview's Cobble Hill.

Animal Factory
Steve Buscemi's prison film stars Willem Dafoe as a notorious convict who takes under his wing a young newbie (an especially scrappy-looking Edward Furlong). • (1 hr. 33 mins.; R) Cinema Village.

Bamboozled
Spike Lee's latest *cri de coeur* is about a black television writer, Pierre Delacroix (Damon Wayans), who is disgusted that his high-level ideas for black-themed TV have been shot down and in retribution creates a variety-act minstrel show featuring black performers in blackface. The show turns out to be a smash hit that spawns a national craze for blackface. There are so many buttons being pushed in this film that it's practically a compendium of all of Lee's previous provocations. But it's a hectoring, confused movie that ultimately mistakes rancor for argument and outrage for art. Jada Pinkett-Smith and Savion Glover co-star. • (Rainer; 10/8/00) (2 hrs.; R) Loews Village; BAM Rose Cinemas; Linden Boulevard Multiplex.

Bedazzled
Brendan Frasier stars as a charming loser who strikes a deal with the Devil, played by Elizabeth Hurley. He's granted seven wishes; each has a disastrous side effect. • (1 hr. 33 mins.; PG-13) UA Union Square; Clearview's First & 62nd St.; Clearview's Olympia; Bay Plaza; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ Best in Show
A marvelous comedy about dog-show entrants and their prize pets. Christopher Guest, who also stars as the owner of a bloodhound named Hubert, was the director and co-writer (with cast member Eugene Levy), and the film is right up there with his mockumentary *Waiting for Guffman*. The other performers, including Catherine O'Hara, Michael McKean, and Fred Willard, bring their best revue-sketch instincts to the material. The real prize specimens in this movie parade about on two legs, not four. • (Rainer; 10/2/00) (1 hr. 32 mins.; PG) CC Angelika Film Center; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Loews New York Twin; Sony Lincoln Square; Pavilion; Kaufman Astoria Cinema; Kew Gardens Cinemas.

Billy Elliot
A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. This latest in a line of English movies about the quaintness of squalor seems primarily designed for American tourists; book your plane tickets early. The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds, which would be an injustice far greater than anything young Billy has to endure. • (Rainer; 10/23/00) (1 hr. 40 mins.; R) CC Angelika Film Center; CC Cinemas 1, 2, 3; Sony Lincoln Square; BAM Rose Cinemas.

Blue Moon
A 65-year-old couple (Ben Gazzara and Rita Moreno) meet two kids about to be married, and the experience irreparably changes all four of them. • (1 hr. 29 mins.; NR) CC Crown Gotham.

★ Boesman and Lena
The late director John Berry adapted Athol Fugard's play about a harrowing mixed-race couple, played by Danny Glover and Angela Bassett, for whom the Capetown Flats have become a landscape out of Beckett. Stagey and stentorian at times, it still retains emotional power, and Bassett is particularly fine. • (Rainer; 11/6/00) (1 hr. 26 mins.; NR) Lincoln Plaza Cinemas.

Book of Shadows: Blair Witch 2
You won't have to take Dramamine to sit through this sequel, but why sit through it at all? Respected documentary director Joe Berliner, making his first dramatic feature, acknowledges the audience's familiarity with the first film's con artistry and tries to incorporate it into his own movie, which has a quintet of obsessed fans of the first Blair Witch film on a guided tour of its location. Bad things happen, but then you already knew that. • (Rainer; 11/6/00) (1 hr. 34 mins.; R) Clearview's Waverly; Clearview's Chelsea; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Bridge
Gérard Depardieu and Carole Bouquet play a couple who face trouble after the wife, bored by her blue-

Revivals

Charming Billy

All but unseen in America since its release in 1963, John Schlesinger's **Billy Liar** stars Tom Courtenay as a frustrated comedy writer who escapes his drab Yorkshire existence—complete with overbearing family, overbearing boss, and overbearing girlfriends—by retreating into a fantasy life that casts him as both a widely lauded general and a dashing undertaker's clerk with fiancées galore. When the opportunity arises for Billy to both marry an old flame (a pre-*Dr. Zhivago* Julie Christie) and write for a TV comic in London, it seems his life might take a turn for the better—if he decides to hop on that train. A new 35-mm. CinemaScope print of the film premieres at Film Forum on November 17.

hotographs: top, Ron Batzdorff; bottom, courtesy of Photofest.

collar life, embarks upon a passionate love affair with a wealthy engineer (Charles Berling). • (1 hr. 32 mins.; NR) Paris Theatre.

The Broken Hearts Club

A look at the ups, downs, and all-arounds of a group of gay friends in West Hollywood. Starring Timothy Olyphant, Dean Cain, and Matt McGrath. • (1 hr. 34 mins.; R) Quad Cinema; Clearview's Chelsea.

★ Calle 54

Fernando Trueba's staged concert documentary of Latin jazz is a great earful and eyeful featuring such luminaries as Chucho and Bebe Valdés, Eliane Elías, Tito Puente, Gato Barbieri, Paquito Rivera, and many more. We dare you to watch this movie and sit still in your seat. • (Rainer; 10/30/00) (1 hr. 13 mins.; PG) Lincoln Plaza Cinemas.

★ Charlie's Angels

Cameron Diaz, Drew Barrymore, and Lucy Liu play the new generation of Angels in this daffy, spirited movie, which also features a prize collection of male crazies, including Bill Murray, Tim Curry, and Crispin Glover. The music-video maven McG directed, and he understands why we're watching: to gawk at butt-stomping chicks in stretch-fabric actionwear having a high old time. • (Rainer; 11/7/00) (1 hr. 43 mins.; PG) Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Orpheum 7; UA Gemini; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Premiere

Seasons Cheatings

In English, **La Bûche** translates roughly as *Yule Log*, and although that's not a terribly provocative title, the film's premise certainly sounds promising: Three days before Christmas, three Parisian sisters try, and fail, to balance the annual pressures of the holiday season with the more savory pressures of sex. Sonia (Emmanuelle Beart, pictured with Françoise Fabian) is in the middle of a bitter divorce, Louba (Sabine Azéma) is a husky nightclub singer who's sleeping with a married man, and Milla (Charlotte Gainsbourg) is a grumpy tomboy with a chip on her shoulder. Expect all that infidelity to catch up with them before Christmas Eve—amid crying children and shrieking wives. Opens November 17.

★ The Contender

Writer-director Rod Lurie has a flair for political melodrama and a gift for bringing out the grade-A cured ham in his talented cast. Joan Allen plays a senator who is suddenly called upon by the president, played by Jeff Bridges, to be confirmed as his V.P. when his sitting vice-president dies. A sex scandal in her past sets the Washington machinery humming. Lurie has a good time with the skullduggery and subterfuges of the political process, but he's also a big pontificator, and he turns the senator into a feminist standard-bearer for the right to privacy. The film would be better with less cant and more swill, but it's enjoyable anyway. • (10/23/00) (2 hrs.; R) Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Beekman; UA East; UA Marboro; UA Astoria; UA Movieworld.

Dancer in the Dark

Björk won the Best Actress award at Cannes for her performance as a Czech immigrant in a working-class town in Washington State who is going blind and is trying to prevent her son from going blind, too. The director Lars Von Trier stages fantasy musical numbers for this aggrieved waif that are on the same high level as the numbers in *At Long Last Love* and *Everyone Says I Love You* (how low can you go?). Björk has her intensity, but Von Trier keeps piling on the extreme close-ups of her tremulous pathos. • (Rainer; 10/2/00) (2 hrs. 19 mins.; R) UA Union Square; Loews State; Lincoln Plaza Cinemas; Clearview's Cobble Hill; North Shore Towers.

Digimon: The Movie

Those digitized monsters from the popular TV series hit the big screen. • (1 hr. 40 mins.; PG) Centre Sunnyside; Main Street Cinemas; Atrium.

★ Dr. T & the Women

A lyrically loony comedy from Robert Altman and his screenwriter Ann Rap (*Cookie's Fortune*) about a Dallas gynecologist, played extremely well by Richard Gere in a moonstruck mode. His Dr. T believes women should be revered, and there are many who would love to revere him back. Most movies about men who love women end up exposing the men as cads, but Dr. T has a deluded tenderness that recalls Warren Beatty in *Shampoo*. It's a lovely comedy. Helen Hunt, Kate Hudson, and Shelley Long co-star. • (Rainer; 10/16/00) (2 hrs.; R) CC Village East; CC Sutton; Clearview's Cobble Hill.

The Exorcist: The Version You've Never Seen

William Friedkin's horror masterpiece returns in a director's cut, which includes, beyond a digitally remastered soundtrack, the legendary (and genuinely terrifying) spider-walk scene. Starring Linda Blair, Ellen Burstyn, and Max von Sydow. Screenplay by William Peter Blatty. • (2 hrs. 10 mins.; R) UA Union Square; Loews 42nd Street E Walk; UA Astoria; UA Crossbay II.

★ George Washington

David Gordon Green, a first-time writer-director of feature films, has a light, lyrical, impressionist gift and a gentle, uncondescending approach to children's lives. Set in a southern town and featuring a cast of mostly African-American nonprofessional preteens, the movie is about the ways in which these children relate and survive. It's a genial dream-walk of a movie that could use a firmer strut. • (Rainer; 11/6/00) (1 hr. 30 mins.; NR) The Screening Room; Lincoln Plaza Cinemas.

★ Girlfight

The best reason to see this film, written and directed by Karyn Kusama, is for Michelle Rodriguez's performance as a Brooklyn girl who finds an outlet for her aggressions in the ring. Rodriguez has an indrawn intensity that carries the movie while making you wish it were more than a melodrama with feminist-parable overtones. • (Rainer; 10/9/00) (1 hr. 51 mins.; R) Loews State.

Kippur

Israeli filmmaker Amos Gitai's surreal autobiographical film about 1973's Yom Kippur war. • (2 hrs.; NR) Lincoln Plaza Cinemas.

The Ladies Man

Tim Meadows takes his pimpy, swaggering lounge-lizard character from *Saturday Night Live* and laboriously drags it to the big screen. • (1 hr. 49 mins.; R) Loews New York Twin; Whitestone; Linden Boulevard Multiplex; UA Astoria; UA Crossbay II; UA Movies at Staten Island.

The Legend of Bagger Vance

Will Smith plays a spirit guide who arrives in Savannah, Georgia, to coax a fallen-on-hard-times former golf wiz, played by Matt Damon, into redemption. The film, which was directed by Robert Redford, is full of showbiz Zen about finding one's true, authentic swing in life; the mythic pastoralism gets awfully thick. Charlize Theron stars as a southern belle with enough flounciness to make the Dallas dames in *Dr. T & the Women* seem cloistered by comparison. • (Rainer; 11/13/00) (2 hrs.; PG) UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.

Little Nicky

Adam Sandler stars as the put-upon lovechild of Lucifer and an angel, trying to make his way in the world. • (1 hr. 29 mins.; PG-13) Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas.

The Little Vampire

A children's film about a prepubescent bloodsucker. Directed by Uli Edel. • (1 hr. 32 mins.; G) UA Union Square; Clearview's Chelsea; CC Crown Gotham; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Kew Gardens Cinemas; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.

Looking for an Echo

Armand Assante stars as a former child star turned family man who now performs with a dreadful wedding band. While caring for his daughter (Christy Romano), who has leukemia, he ends up falling in love with a headstrong nurse (Diane Venora). • (1 hr. 37 mins.; R) CC Village East; CC Sutton; BAM Rose Cinemas; Cinemart.

Lost Souls

Feel like sheer Satanic terror? In this one, Winona Ryder is doing everything she can in order to prevent the Hooved One from destroying the world. Co-stars Ben Chaplin and John Hurt. • (1 hr. 42 mins.; R) Loews 42nd Street E Walk; Whitestone; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.

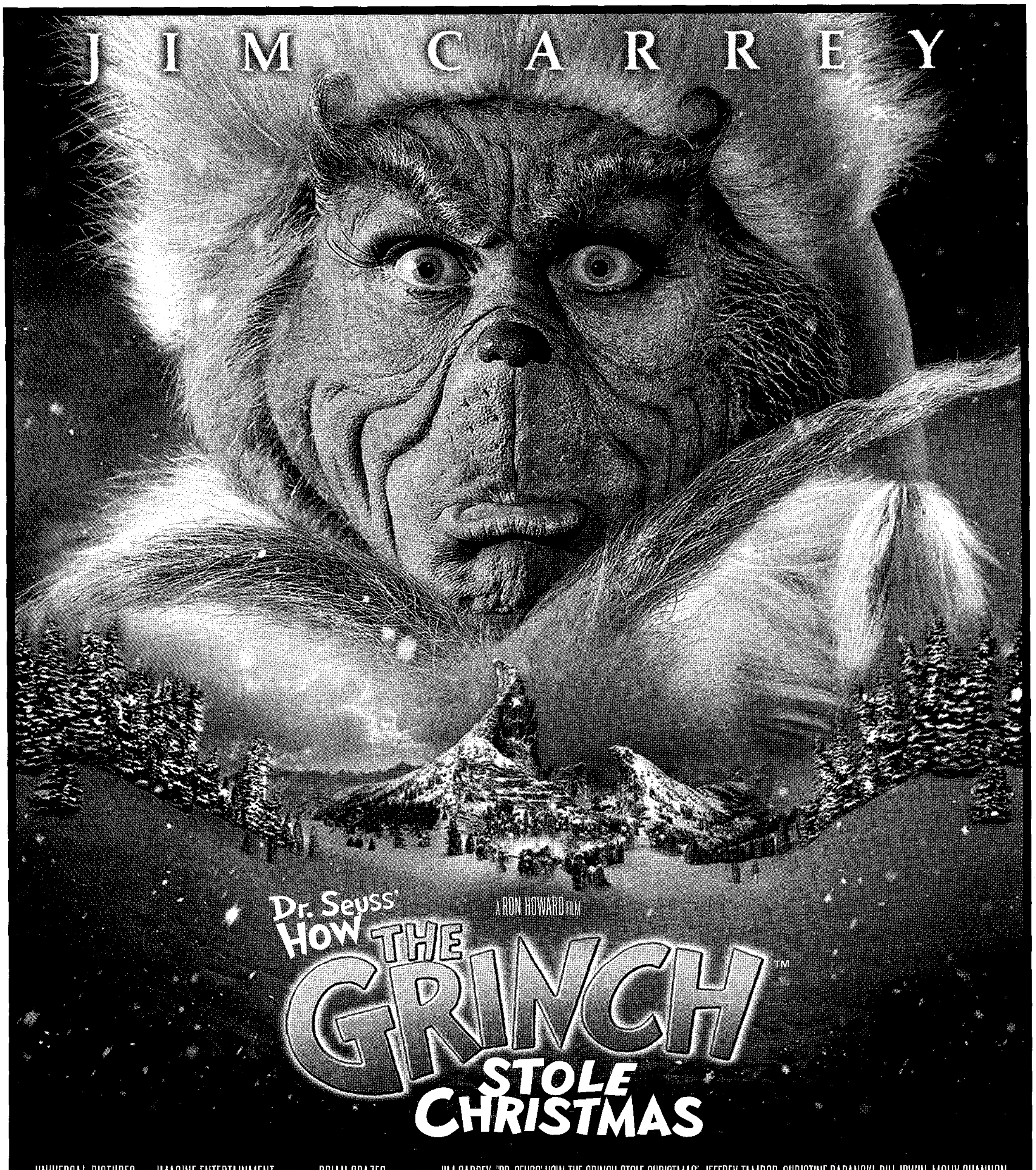
Lucky Numbers

Nora Ephron's comedy stars John Travolta as a financially troubled TV weatherman who attempts to rig the state

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Photograph courtesy of Empire Records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lottery with the help of the kooky lotto girl (Lisa Kudrow). • (1 hr. 45 mins.; R) Loews 19th St. East; Loews 42nd Street E Walk; Loews 72nd St. East; Bay Plaza; Pavilion; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Plaza; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

★ Meet the Parents
Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. De Niro's character used to be a CIA operative, and he turns every conversation into a debriefing; Stiller has played this ardent patsy role before but never as well; there's a whole vortex of calculation behind that wall-eyed stare of his. • (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Men of Honor
See Rainer, page 89. • (2 hrs. 10 mins.; R) CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; Clearview's Ziegfeld; Clearview's Park and 86th St.; Clearview's 62nd and Broadway; Nova; Bay Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; Canarsie; Main Street Cinemas; Atrium.

The Nightmare Before Christmas
Tim Burton's marvelous animated spookfest returns in a special rerelease. • (1 hr. 16 mins.; PG) UA Union Square.

Non-Stop
Japanese filmmaker Sabu directs this hard-boiled action film starring cult actor Tomoro Taguchi as a would-be criminal mastermind who blows his opportunity to rob a bank by leaving his mask at home. Numerous chase scenes ensue. • (1 hr. 22 mins.; NR) Loews State.

The Original Kings of Comedy
Spike Lee takes a swing at the stand-up-comedy-concert genre, documenting the talents of Steve Harvey, D. L. Hughley, Bernie Mac, and Cedric the Entertainer. • (2 hrs. 12 mins.; R) CO Worldwide Cinemas.

Pay It Forward
This heavy heaping of inspirationalism has the ungainliness of a political-party platform; child abuse, alcoholism, violence in the schools, and much more fill out this fable about a sad, spunky seventh-grader (Haley Joel Osment) who devises a way to make people pay on the favors they've received in life. Helen Hunt plays his mother; Kevin Spacey, his social-studies teacher. The film's slow-drawn deliberativeness is meant to clue us in that something weighty is going on, but most of this fable is second-rate sermonizing couched in psychobabble. • (Rainer; 10/30/00) (1 hr. 40 mins.; PG-13) Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Sony Lincoln Square; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Atrium; UA Movies at Staten Island.

Ratcatcher
A 12-year-old boy (William Eadie) in Glasgow, estranged from his troubled family, finds solace by playing with the debris in canals. He soon befriends a 14-year-old girl who wants to teach him a thing or two about love. • (1 hr. 33 mins.; NR) Cinema Village; Lincoln Plaza Cinemas.

Red Planet
In Anthony Hoffman's directorial debut, Val Kilmer plays an astronaut stranded on Mars. • (1 hr. 50 mins.; PG-13) Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Atrium.

Remember the Titans
This syrupy, inspirational race-relations drama follows the true story of a high-school football coach (Denzel Washington) who becomes head coach when the local school board in Virginia in 1971 is forced to integrate an all-black school with an all-white school. The events may be true, but the treatment seems false. Washington is beginning to confuse playing admirable men with giving admirable performances. • (Rainer; 9/20/00) (1 hr. 47 mins.; PG) CC Village East; CC Murray Hill Cinemas; Loews 84th Street; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart; Kaufman Astoria Cinema; Atrium; UA Hylan Plaza.

Sing-a-long Sound of Music
A truly terrifying concept. Audience members clad in tacky curtains scream out all their faves from the classic 1965 musical. Starring Julie Andrews, Christopher Plummer, and numerous fanatics dressed as brown-paper parcels all tied up with string. • (3 hrs.; G) Clearview's Waverly.

Stardom
Yet another scathing satire about fashion and celebrity. This one stars newcomer Jessica Paré as a nobody who's suddenly catapulted into superstar status and must learn to deal with media scrutiny. Directed by Denys Arcand. • (1 hr. 43 mins.; R) UA Gemini.

The Tao of Steve
In Jenniphr Goodman's directorial debut, Donal Logue plays Dex, a way-overweight rogue who still manages to be lucky with the ladies despite his size-44 jeans. Greer Goodman plays Syd, the one woman who's seemingly insusceptible to his charms. • (1 hr. 30 mins.; R) The Screening Room; North Shore Towers.

This Is Spinal Tap
Rob Reiner's classic satire of the heavy-metal scene, starring Michael McKean, Christopher Guest, and Harry Shearer. • (1 hr. 22 mins.; R) The Screening Room.

Two Family House
Michael Rispoli stars as a discontented Staten Islander who aspires to move his family into a new house and convert that house into a bar-and-grill. Problem is, the current resident is a pregnant-and-due-any-second Irish immigrant (Kelly McDonald). • (1 hr. 44 mins.; R) UA Gemini; Kew Gardens Cinemas.

Venus Beauty Institute
A feisty beautician (Nathalie Baye) deals with her pressures at work with a bevy of one-night stands, until a passionate young man (Samuel Le Bihan) threatens to have her fall in love. • (1 hr. 52 mins.; NR) Quad Cinema; Clearview's 59th Street East; Kew Gardens Cinemas.

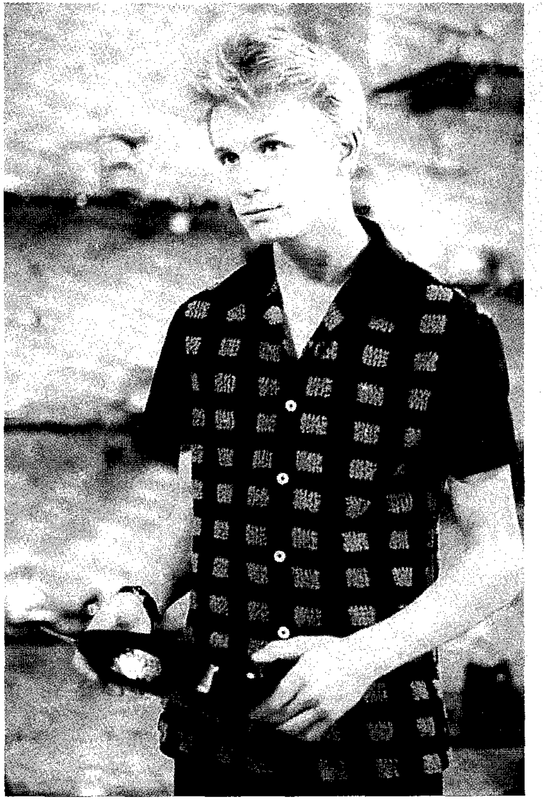
★ The Yards
James Gray's second feature, about corruption and family in the mob scene in Queens, is mostly powerful, though it becomes overly familiar by the end. The cast is amazing: James Caan, Joaquin Phoenix, Mark Wahlberg, Faye Dunaway, Ellen Burstyn, Charlize Theron. They set up a force-field that keeps you watching. • (Rainer; 10/30/00) (1 hr. 45 mins.; R) CC Angelika Film Center Clearview's Chelsea; CC Cinemas 1, 2, 3; Sony Lincoln Square Clearview's Cobble Hill.

★ You Can Count On Me
See Rainer, page 98• (1 hr. 51 mins.; R) CC Angelika Film Center; Clearview's First & 62nd St.

Festivals

Short Sellers

Right now, Hollywood films seem unusually dull (*The Legend of Bagger Vance:* golfer learns to love again by way of kindly spectral caddie). This week, a fast-acting antidote to this phenomenon comes in the form of the **34th New York Exposition of Short Film and Video**, which at the very least has some highly intriguing plotlines. Personally, we're looking forward to *Le Fetichiste*, which involves a lovable foot fetishist—played by Jérémie Renier, pictured—who lands a dream job selling shoes in a Parisian boutique. Other cinematic snacks include *Boundaries*, the creepy tale of a trombonist with seriously dark mating instincts, and the animated *Classics Exposed: Kafka's Bugaboo*, which includes a buggy ride helmed by comic Joe Gibbons, who argues that *The Metamorphosis* was in fact written in South Carolina. Opening night is November 16 at BAM Cinématek. (See "Museums, Societies, Etc.")



Photograph courtesy of NY Exp

Manhattan

Below 14th Street

Battery Park City Cinema
102 N. End Ave. (212-945-3418)
• Almost Famous; Bedazzled; Book of Shadows: Blair Witc 2; Charlie's Angels; Little Nicky; Lucky Numbers; Meet th Parents; Pay It Forward; Remember the Titans; The Contender; The Ladies Man; The Legend of Bagger Vance; Th Legend of Drunken Master.

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Best in Show; Bill Elliot; The Yards; You Can Count On Me.

CC Village East
189 Second Ave. (212-529-6799) • Almost Famous; Dr.

& the Women; Looking for an Echo; Men of Honor; Remember the Titans; The Legend of Drunken Master.

Cinema Village
22 E. 12th St.(212-924-3363) • Animal Factory; Dark Days; Ratcatcher.

Clearview's Waverly
323 Sixth Ave., at 3rd St.(777-FILM#603) • Book of Shadows: Blair Witch 2; The Contender; Sing-a-long Sound of Music.

Loews Village
66 Third Ave., at 11th St.(50-LOEWS#952) • Bamboozled; Charlie's Angels; Meet the Parents; Pay It Forward; Wonder Boys.

Quad Cinema
34 W. 13th St.(212-255-8800) • The Broken Hearts Club; Venus Beauty Institute.

The Screening Room
54 Varick St. (below Canal)(212-334-2100) • George Washington; The Tao of Steve; This Is Spinal Tap. (See also "Museums, Societies, Etc.")

UA Union Square
13th St. and Broadway(212-253-2225) • Bedazzled; The Contender; Dancer in the Dark; The Exorcist: The Version You've Never Seen; The Legend of Bagger Vance; The Little Vampire; The Nightmare Before Christmas; Requiem for a Dream.

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St.(212-689-6548) • Men of Honor; Remember the Titans; The Legend of Drunken Master.

Clearview's Chelsea
260 W. 23rd St.(777-FILM#597) • Almost Famous; Book of Shadows: Blair Witch 2; The Contender; The Legend of Bagger Vance; Little Nicky; The Little Vampire; Red Planet; The Broken Hearts Club; The Yards.

Clearview's Chelsea West
333 W. 23rd St. (777-FILM#614) • Men of Honor.

Loews 19th St. East
890 Broadway, at 19th St. (50-LOEWS#858) • Best in Show; Charlie's Angels; Lucky Numbers; Meet the Parents; Pay It Forward.

Loews Kips Bay Theatre
570 Second Ave. (505-6397#558) • Best in Show; Charlie's Angels; The Contender; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Pay It Forward; Red Planet.

42nd-60th Streets

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Billy Elliot; Little Nicky; The Yards.

CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • Blue Moon; The Little Vampire.

CC Sutton
205 E. 57th St. (212-759-1411) • Dr. T & the Women; Looking for an Echo.

Clearview's 59th Street East
239 E. 59th St. (777-FILM#615) • Venus Beauty Institute.

Clearview's Ziegfeld
141 W. 54th St. (777-FILM#602) • Men of Honor.

CO Worldwide Cinemas
340 W. 50th St. (505-CINE#610) • Bring It On; The Cell; The Original Kings of Comedy; Scary Movie; What Lies Beneath; X-Men.

Loews 42nd Street E Walk
42nd Street at Eighth Ave. (50-LOEWS#572) • The Exorcist: The Version You've Never Seen; The Legend of Bagger Vance; Little Nicky; Lost Souls; Lucky Numbers; Meet the Parents; The Legend of Drunken Master.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) • Red Planet.

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (505-CINE #608) • Best in Show; Pay It Forward.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS #901) • A Time for Drunken Horses; Dancer in the Dark; Girlfight; Non-Stop.

Paris Theatre
4 W. 58th St. (212-688-3800) • The Bridge.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (777-FILM#763) • Almost Famous; Bedazzled; Best in Show; Book of Shadows: Blair Witch 2; The Little Vampire.

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) • The Contender.

Clearview's First & 62nd St.
400 E. 62nd St. (777-FILM#957) • Almost Famous; Bedazzled; Meet the Parents; Red Planet; You Can Count On Me.

Clearview's Park and 86th St.
125 E. 86th St. (777-FILM#604) • Men of Honor.

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) • Lucky Numbers.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) • Best in Show; The Ladies Man.

Loews Orpheum 7
1538 Third Ave., at 86th St. (50-LOEWS#964) • Charlie's Angels; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Pay It Forward; Red Planet.

UA East
1629 First Ave., at 85th St. (212-249-5100) • The Contender.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Charlie's Angels; Stardom; Two Family House.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (777-FILM#864) • Men of Honor.

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) • Little Nicky; Meet the Parents.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) • Bedazzled; The Legend of Bagger Vance.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Goya in Bordeau; Boesman and Lena; Calle 54; Dancer in the Dark; George Washington; Kippur; Ratcatcher; Solas.

Opening

Dinner and a Movie

Although **What's Cooking?** follows the dramatic upheavals within four multigenerational L.A. families (African-American, Vietnamese, Jewish and Latino) as they struggle through Thanksgiving, director and co-writer Gurinder Chadha wasn't particularly interested in politically correct musings about race and ethnicity. "At the end of the day," she says, "you can go anywhere in the world and still hear people lament, 'My family is crazy.' Everyone knows what that means, regardless of where they come from. That, to me, is the unifying force of the film." Of the 30-plus ensemble players in *What's Cooking?*, Mercedes Ruehl stands out as a Latino grammar-school teacher who has to sit with her latest flame and her separated husband at the family table, and Julianna Margulies and Kyra Sedgwick (pictured from left, with Lainie Kazan, center) as a lesbian couple who must endure the passive-aggressive proddings of overdemonstrative relatives. "The main thing that propelled me through the story," Chadha says, "is how *all* families are currently adapting to the changing times. I just think we should celebrate how the family actually manages to stay together as opposed to what can make them fall apart. After all, when someone talks about the 'American people' nowadays, it's hard to put your finger on exactly *who* they're talking about." *What's Cooking?* opens November 17. D.D.K.

Photograph by Michael Britt.

Loews 84th Street
2310 Broadway, at 84th St. (50-LOEWS#701) • Almost Famous; Little Nicky; The Little Vampire; Red Planet; Remember the Titans; The Legend of Drunken Master.

New Coliseum
701 W. 181st St. (212-740-1545) • Charlie's Angels; Little Nicky; The Little Vampire; Red Planet.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Little Nicky; Men of Honor; Red Planet.

Sony Lincoln Square
1998 Broadway, at 68th St. (50-LOEWS#638) • Best in Show; Billy Elliot; Charlie's Angels; The Legend of Bagger Vance; Meet the Parents; Pay It Forward; Wonder Boys; The Yards.

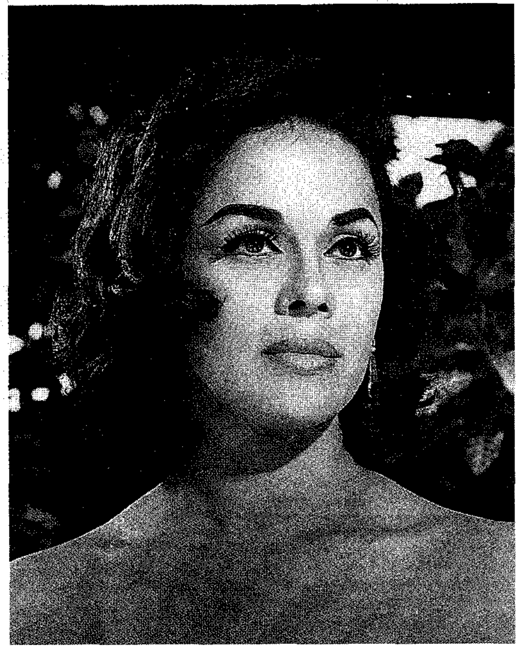
Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) • Bedazzled; Book of Shadows: Blair Witch 2; Charlie's Angels; The Legend of Bagger Vance; Little Nicky; The Little Vampire; Lucky Numbers; Meet the Parents; Men of Honor; Red Planet; Remember the Titans; The Legend of Drunken Master.

Festivals

New York Islanders

Since its founding in 1876, the not-for-profit organization Ateneo Puertorriqueño (Puerto Rican Athenaeum) has worked to preserve and promote the Puerto Rican arts. Starting November 19, the organization will present **Cine sin Pantalla** ("Film Without Screen"), a presentation of four long-lost films, as part of Bronx borough president Fernando Ferrer's Puerto Rican Heritage Month Celebration. Films include *Ayer Amargo* (*Sour Yesterday*), a 1959 drama about an infertile woman (Marta Romero, pictured) whose attempts to conceive exacerbate some serious tensions after her husband's illegitimate son moves into her house, and *Historia de un Gánster* (*Story of a Gangster*), a 1968 Hollywood-influenced mob story by way of the Caribbean. The free film series runs through November 22 at Hostos Community College's Repertory Theater, Grand Concourse at East 149th Street.



Photograph courtesy of Fernando Campos Photo Archiv

Concourse Plaza
214 E. 161th St. (718-588-8800) • Book of Shadows: Blair Witch 2; Charlie's Angels; The Legend of Bagger Vance; Little Nicky; The Little Vampire; Meet the Parents; Red Planet; The Legend of Drunken Master.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Book of Shadows: Blair Witch 2; Charlie's Angels; The Ladies Man; The Legend of Bagger Vance; Little Nicky; The Little Vampire; Lost Souls; Meet the Parents; Men of Honor; Red Planet; Remember the Titans; The Legend of Drunken Master.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn(718-623-2770) • Bamboozled; Billy Elliot; Looking for an Echo. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Call theater for showtimes.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Almost Famous; Dancer in the Dark; Dr. T & the Women; Red Planet; The Yards.

CO Alpine
6817 Fifth Ave., at 69th St. (777-FILM#580) • Call theater for showtimes.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) • Call theater for showtimes.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U(777-FILM#579) • Call theater for showtimes.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H(718-338-3371) • Charlie's Angels; Little Nicky; Men of Honor.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane(718-277-0303) • Bamboozled; Book of Shadows: Blair Witch 2; Charlie's Angels; The Ladies Man; The Legend of Bagger Vance; Little Nicky; The Little Vampire; Meet the Parents; Men of Honor; Red Planet; Remember the Titans; The Legend of Drunken Master.

Pavilion
188 Prospect Park West(718-369-0838) • Best in Show; Book of Shadows: Blair Witch 2; Charlie's Angels; The Legend of Bagger Vance; Little Nicky; Lucky Numbers; Meet the Parents; Men of Honor; Red Planet.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Book of Shadows: Blair Witch 2; Charlie's Angels; Little Nicky; Men of Honor; Red Planet.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Bedazzled; Book of Shadows: Blair Witch 2; The Contender; Meet the Parents.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) • Bedazzled; Charlie's Angels; The Legend of Bagger Vance; The Little Vampire; Lucky Numbers; Meet the Parents; Pay It Forward; The Legend of Drunken Master.

Queens

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Charlie's Angels; Men of Honor; Red Planet.

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Bedazzled Charlie's Angels; Digimon: The Movie; Little Nicky; The Little Vampire; Meet the Parents; Red Planet.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills(718-261-2244) • Little Nicky; Looking for an Echo Lucky Numbers; Remember the Titans; The Legend of Drunken Master.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows(777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone(718-886-4900) • Book of Shadows: Blair Witch 2; Charlie's Angels; The Legend of Bagger Vance; Little Nicky; The Little Vampire; Meet the Parents; Pay It Forward; Red Planet; The Legend of Drunken Master.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Book of Shadows: Blair Witch 2; Little Nicky; Red Planet.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Bedazzled; Best in Show; Book of Shadows: Blair Witch 2; The Legend of Bagger Vance; Little Nicky; Lost Souls; Lucky Numbers; Meet the Parents; Pay It Forward Remember the Titans.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Best in Show; The Little Vampire; Two Family House Venus Beauty Institute.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Bedazzled Charlie's Angels; Digimon: The Movie; Little Nicky; The Little Vampire; Meet the Parents Men of Honor; Pokémon The Movie 2000; Red Planet.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park(718-229-7702) • Dancer in the Dark; Solomon and Gaenor; The Tao of Steve.

Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Charlie's Angels; Lucky Numbers.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (777-FILM#733) • Call theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • Charlie's Angels; The Contender; The Exorcist: The Version You've Never Seen; The Ladies Man; The Little Vampire; The Legend of Drunken Master.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) Bedazzled; The Little Vampire.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Book of Shadows: Blair Witch 2; Lost Souls; The Legend of Drunken Master.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Bedazzled; Charlie's Angels; The Exorcist The Version You've Never Seen; The Ladies Man; The Legend of Bagger Vance; The Little Vampire; Lucky Numbers; Meet the Parents.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718

544–5545) • Billy Elliot; Book of Shadows: Blair Witch 2; Charlie's Angels; The Legend of Bagger Vance; Meet the Parents; Pay It Forward.

JA Movies at Bayside
38–39 Bell Blvd., at 39th Ave. (718-225-7711) • Bedazzled; Charlie's Angels; Lucky Numbers; Meet the Parents.

JA Movieworld
242–02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Bedazzled; Book of Shadows: Blair Witch 2; The Contender; The Little Vampire; Lucky Numbers; Meet the Parents; The Legend of Drunken Master.

Staten Island

Atrium
580 Arthur Kill Rd., nr. Richmond Ave., Eltingville 718-317-8300) • Bedazzled; Book of Shadows: Blair Witch 2; Charlie's Angels; Digimon: The Movie; The Legend of Bagger Vance; Lucky Numbers; Meet the Parents; Men of Honor; Pay It Forward; Red Planet; Remember the Titans.

JA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Bedazzled; Book of Shadows: Blair Witch 2; Charlie's Angels; Meet the Parents; Remember the Titans.

JA Movies at Staten Island
241 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Bedazzled; Book of Shadows: Blair Witch 2; Charlie's Angels; The Ladies Man; The Legend of Bagger Vance; The Little Vampire; Lost Souls; Lucky Numbers; Meet the Parents; Pay It Forward.

Museums, Societies, Etc.

American Museum of the Moving Image
Through 11/30: "Visions of New York: Films From the 1960's Underground." 11/18: *Baud'Larian Capers* 1963); *The Sky Socialist* (1964); *Little Stabs at Happiness* 1959–1963); *Air Shaft* (1967); *Soft Rain* (1968). 11/19: *Fulton Street* (1968); *Doomshow* (1964); *Sara #2* (1969); *Lights* (1966); *Go! Go! Go!* (1964); *Square Times* (1967); *Nightspring Daystar* (1964); *The Godz* 1966); *Match Girl* (1966). • 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

BAM Rose Cinemas
11/14: "On Stage/On Film." *Farewell My Concubine* 1993). 11/15: "Black Cinema Café." *Guilt by Association* (1999). 11/16: "34th Annual New York EXPO Opening Night." Selected Jury Award winners. 11/17–11/19: "Everyday Courage: Czech Film From Machaty to the '60s." 11/17: *Erotikon* 1929). 11/18: *Ecstacy* (1932); *From Saturday to Sunday* (1931). 11/19: *Daisies* (1966); *Pearls of the Deep* (1964). 11/20: "Resnais Retrospective." *Hiroshima, mon amour* (1959). • 30 Lafayette Ave., Brooklyn (718-623-2770).

Brooklyn Museum of Art
1/18: *A Perfect Candidate* (1996). 11/19: *Metropolis* 1927). • 200 Eastern Pkwy., Brooklyn (718-638-5000, xt. 372; www.brooklynart.org); free.

Film Society of Lincoln Center
The Walter Reade Theater) Through 11/30: Revolution in the Revolution: Soviet Cinema of he '60s." 11/14: *I Am Twenty* (1964); *Heat* (1963). 1/15: *The Letter Never Sent* (1959); *The Cranes Are Flying* (1957). 11/16: *Nine Days of One Year* (1961); *Shadows of Forgotten Ancestors* (1964); *Pie in the Sky: The Brigid Berlin Story* (2000). 11/17: *There Was a Lad* 1964); *Ivan's Childhood* (1962). 11/18: *My Name Is van*; *Shadows of Forgotten Ancestors*. 11/19: *A Long nd Happy Life* (1963); *Nobody Wanted to Die* (1963); *Hamlet* (1964). 11/20: *A Long and Happy Life*; *Nobody Wanted to Die*. • 65 W. 65th St., plaza level (212-875-600); $8.50, $5 members, $4.50 seniors, $3 "Movies for ids."

Two Boots Pioneer Theater
1/14–11/20: *Live Nude Girls Unite!* (2000); *Nurse Betty* (2000). • 155 E. 3rd St. (212-254-3300); $9, $6 eniors.

Trailers

MEET THE TENANTS Drew Barrymore and **Ben Stiller** have agreed to star in Miramax's *The Duplex*, written by *Simpsons* producer (and former *New York* editor) **Larry Doyle**; the black comedy follows the underhanded schemes of a desperate couple who find the perfect New York City duplex—but have to kill the elderly tenant who lives in it.

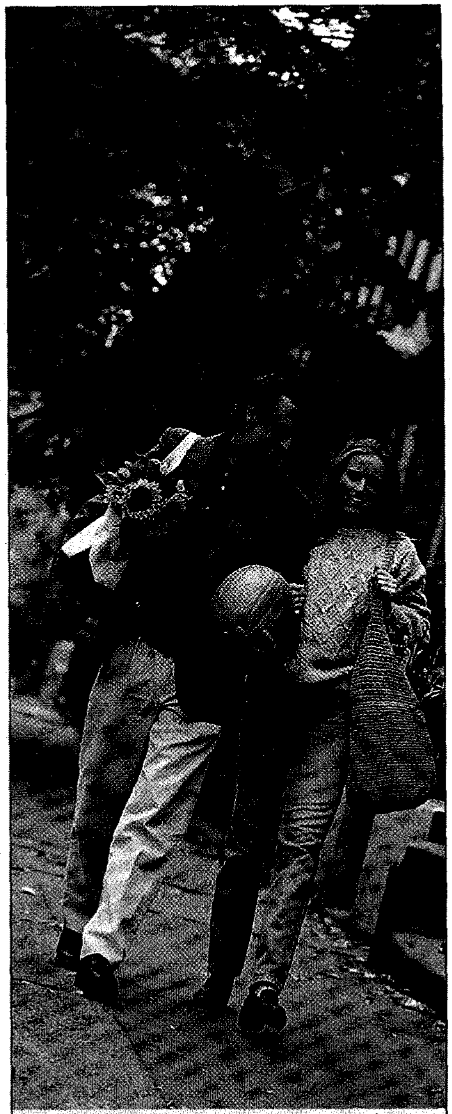
ROAD RAGE Steer clear of the FDR next month; that's where (at a still-undisclosed location) **Ben Affleck** and **Samuel L. Jackson** will collide in *Changing Lanes*, a **Scott Rudin** production for Paramount. The comedy chronicles a protracted feud that starts when a businessman and a lawyer have a minor fender-bender. **Roger Michell** (*Notting Hill*) will direct.

WHAT A FEELING Fox's *Unfaithful*, with **Richard Gere** and **Diane Lane**, should start shooting in New York in March, under director **Adrian Lyne** (*Flashdance, Fatal Attraction*). It's based on the 1969 French film *La Femme Infidele*, about the tragic relationship between a husband and the wife whose lover he murdered.

REBEDAZZLED Alec Baldwin is directing and starring in *The Devil and Daniel Webster*, yet another movie involving a pact made with a she-devil, this one played by **Jennifer Love Hewitt**, for El Dorado Pictures. Several scenes will be shot in Manhattan and Long Island this January for the remake of the 1941 film of Stephen Vincent Benét's short story. Baldwin is the writer who tries to get his lost soul back in court; **Anthony Hopkins** plays his lawyer, Daniel Webster.

SARA CARDACE

hotographs from top, Robin Platzer/Twin Images; Walter Weissman/Globe hotos; Alec Michael/Globe Photos.



NEW YORK MAGAZINE'S STRICTLY PERSONALS

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Edited by Logan Hil

Previews

To Eyre Is Human

Plain Jane gets a snazzy new look this week, as a new musical adaptation of Charlott Brontë's **Jane Eyre**, with a book by John Caird (*Les Misérables, Nicholas Nickleby* both with Trevor Nunn) and score by Paul Gordon, opens on Broadway. Marla Schaffel and James Barbour (pictured) star as Jane and Rochester. After several years o development, the production elicited mixe reviews at the La Jolla Playhouse last yea but it spoke to Southern California's Anglophiles and broke attendance records selling standing room and keeping the theater at 108 percent of its capacity. So bu your tickets early—or wear comfortabl shoes. In previews for a December 3 opening. (See "Broadway.")

Photograph by Joan Marcu

Broadway

Previews and Openings

Betrayal
Director David Leveaux (last season's powerful revival of Tom Stoppard's *The Real Thing*) directs Juliette Binoche, Liev Schreiber, and John Slattery in Harold Pinter's intricate tale of love, lust, and the pain of adultery. This tense 1978 drama, one of Pinter's tightest plays, moves back through time to track a wife's seven-year affair with her husband's best friend to its almost heartbreakingly naïve beginning. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for an 11/14 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Jane Eyre
A new adaptation. $50–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/3 opening. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). Expect an eye-popping design from David Rockwell (Cirque Du Soleil Theatres). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. In previews for an 11/15 opening. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe
Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner. As Trudy says, "I'm glad I got delusions of grandeur. It makes me feel a lot better about myself." $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/16 opening. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical
Barring the Broadway arrival of *Harry Potter Sings!*, Dr. Seuss may be the only children's brand with enough star power to battle Disney's troika of *The Lion King, Aida,* and *Beauty and the Beast.* But with high-camp appeal, a flashy ad campaign by David LaChappelle, the elastic David Shiner as the Cat in the Hat, and *Dirty Blonde's* adorable Kevin Chamberlin as Horton, there's no doubt this musical by Lynn Ahrens and Steven Flaherty (*Ragtime, Once on This Island*) will yank in more than just the kiddies. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/30 opening. $25–$85. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Patrick Cassidy), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. (Simon: 3/30/98.) Now starring Matt McGrath (*Hedwig*) and Lea Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is i business to keep the women in the audienc identifying, the men panting. (Simon: 11/30/98.) No *featuring Jasmine Guy and Charlotte D'Ambois* $20–$85. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. a 2 and 7. Opened: 11/14/96. • Shubert, 225 W. 44th S (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman an John Weidman," with what little there is of a pla mostly by Weidman and the variety and plenitude c the dancing all Stroman. Its two shorter pieces an concluding longer one are of uneven merit but neve without interest. Deborah Yates triumphs as the gi in yellow; as dancer, actress, woman, she is every man dream and headed for a manifest career. (Simon 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W 65th St. (212-239-6200).

Copenhagen
A major hit in London, Michael Frayn's heady pla about what might have happened when Germa physicist Werner Heisenberg visited Niels Bohr i 1941 stars Philip Bosco, Blair Brown, and Micha Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200

The Dinner Party
Neil Simon's unabashedly contrived new comed features three men, two of their ex-wives, and mysterious man who has locked them all in a Par dining room together. Henry Winkler and John Ritt star. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Dirty Blonde
Brash actress-author Claudia Shear stars in h delightful play about two Gotham singles who meet the grave of Mae West, sampling delicious vignett from the life of the woman who said, "I'm no angel, b I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sa and Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44 St. (212-239-6200).

Fosse
A tribute to the late choreographer-director. $65–$8 Mon., Tues., and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat. 2. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The musical adaptation of the 1997 film abo desperate, destitute men who have nothing to lose b their underwear. Music and lyrics by David Yazbe book by Terrence McNally; directed by Jack O'Brie

$31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Gore Vidal's The Best Man
In 1959, Vidal felt that the true nature of American politics was being occluded by the sunny soft-focus antics of Frank Capra and James Stewart, so he set out to write a tough play that would, he says, "explain to the republic the kind of people who are presidential and why." Chris Noth and Spalding Gray play opposing presidential candidates, joined by Elizabeth Ashley, Charles Durning, Christine Ebersole, Jonathan Hadary, and Michael Learned. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Jekyll & Hyde
Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petrucchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: *magical.* (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Miss Saigon
A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. • Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).

The Music Man
Back in 1957, Meredith Wilson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème.* $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

Saturday Night Fever
Flared pants! $35–$85. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Swing!
The dance marathon continues. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

The Tale of the Allergist's Wife
See Simon, p. 78. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Book of the Dead (Second Avenue)
John Moran's new multimedia musical. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Previews begin 11/14 for an 11/20 opening. • The Public Theater, 425 Lafayette St. (212-239-6200).

Comic Potential
When Alan Ayckbourn's new comedy wowed London last year, actress Janie Dee took home the Olivier, Evening Standard, and Critics Circle awards. She'll arrive at the MTC to play Jacie Triple Three, a robotic actoid hired by a struggling screenwriter. $55. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. In previews for an 11/16 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Kit Marlowe
David Grimm's new biographical play about playwright Christopher Marlowe is directed by Brian Kulick (*The Winter's Tale*). $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. In previews for an 11/19 opening. • The Public Theater, 425 Lafayette St. (212-239-6200).

Living in the Wind
Michael Bradford's new romantic drama about two former slaves stars Cheryl Freeman and Chad L. Coleman. $30. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/13 opening. • American Place Theater, 111 W. 46th St. (212-239-6200).

Mother Lolita
A new play, set in Los Angeles, by Giullermo Reyes (*Men on the Verge of a His-Panic Breakdown*). $15–$25. Previews begin 11/14 for an 11/21 opening. • Urban Stages, 259 W. 30th St. (212-755-0541).

Old Money
The prolific Wendy Wasserstein's (*The Heidi Chronicles, The Sisters Rosensweig*) new play, a tale about generations of rich folks living in an Upper East Side mansion, arrives at Lincoln Center, an institution funded by generations of rich folks who have resided in uptown mansions. Mark Brokaw (*How I Learned to Drive*) directs. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/7 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Saved or Destroyed
Playwright Craig Lucas (*Stranger, Prelude to a Kiss*) makes his directorial debut, helming Harry Kondoleon's never-produced comedy about an acting troupe. $35. Previews begin 11/15 for an 11/30 opening. Through 12/3. • Rattlestick Theatre, 224 Waverly Pl. (212-206-1515).

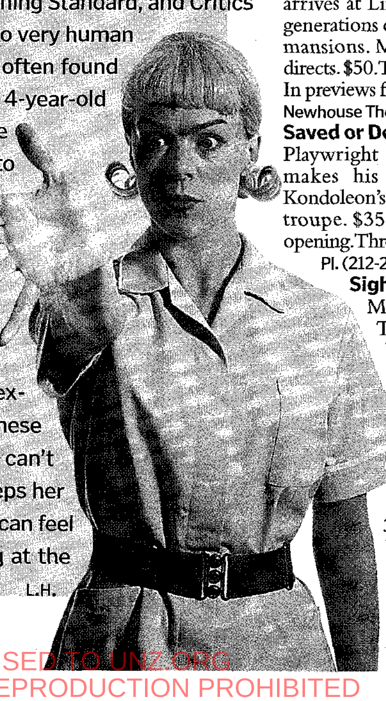
Sightseeing
Margaret Dulaney's new comedy. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 11/15 for an 11/21 opening. Through 1/7. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Tiny Alice
Miss Alice, the richest woman in the world, returns, as Edward Albee's perversely strange 1965 mystery is revived in New York for the first time in 36 years. $40–$50. Tues., Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. Previews begin 11/16 for a 12/5 opening. • Second Stage Theatre, 307 W.

Opening

Natural Woman

It's not easy being aluminum. "When you say *robot,*" says **Janie Dee**, who stars as Jacie Triplethree in Alan Ayckbourn's fifty-third play, *Comic Potential*, "most people get a picture in their head that's rather cliché and off-putting." However, her performance in London last year as a leading lady "actoid" hired by a desperate screenwriter to perform in his new movie certainly confounded most London critics' expectations. Dee (pictured) became the first actress to sweep the Olivier, Evening Standard, and Critics' Circle Awards since Dame Judi Dench in 1987. Praised for two very human qualities—sex appeal and comic sensibility—Dee says she often found herself overwhelmed by emotions during her run. When her 4-year-old daughter, Matilda, watched the play, the little girl broke down crying at the play's suspenseful end, screamed out to Mom, and "upstaged the entire show." Afterward, while consoling her in her dressing room, Dee was overcome with maternal emotions. She recalls, "I gave her a hug, and then I went to the shower"—and, though her daughter had long since stopped nursing, Dee found herself lactating. The human-vs.-machine theme of the play couldn't have been more stunningly expressed: "It was amazing to have this natural reaction—these amazing emotions in your body that just happen, that you can't control." Similarly, she says it's that emotional rush that keeps her on the stage: "The whole point is to go to the theater so you can feel all of this directly." In previews for a November 16 opening at the Manhattan Theatre Club. (See "Off Broadway.") L.H.



Photograph by Jean-Marie Guyaux.

43rd St. (212-246-4422).

The Trials of Martin Guerre
A new play by Frank Cossa based on the well-known story. $15–$30. Sun., Mon., and Thurs. at 7, Sat. at 3 and 8. In previews for an 11/24 opening. Through 12/17. • New 42nd Street Theater, 348 W. 42nd St. (212-666-6509).

What the Butler Saw
Chloë Sevigny, Hillary Swank's better half in *Boys Don't Cry,* will play a different kind of ingenue in Joe Orton's ripping, black sex farce, directed by the New Group's Scott Elliott. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/12 opening. Through 12/10. • New Group Theatre @ St. Clements Church, 423 W. 46th St. (212-279-4200).

Now Playing

Alice in Bed
See Simon, p. 75. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

Barrio Babies
This satirical new musical by Luis Santeiro and Fernando Rivas gleefully rips apart celluloid stereotypes by following a Latino screenwriter to Hollywood. $50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Berlin to Broadway With Kurt Weill
A new revue directed by Hal Simons, with musical direction by Eric Stern, who conducted the Kurt Weill celebration at BAM. $45. Mon., Tues., Fri., Sat. at 8, Sun. at 7:30, Wed. at 3, Sat. and Sun. at 4:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Blue Man Group: Tubes
Smart silliness. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Boys Don't Wear Lipstick
In this solo show, Brian Belovitch recalls his atypical life, in which he, with some medical assistance, became Tish and lived happily as an army bride. $20–$45. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Charles Bukowski's South of No North
The 29th Street Rep revives its successful spring adaptation of stories by the literary pubcrawler. $35. Wed.–Mon. at 8. • 29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).

Class Act
See Simon, p. 78. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Through 12/3. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Cobb
Lee Blessing's suddenly timely play about the baseball icon transfers to Off Broadway. Joe Brancato directs. $45. Tues.–Sat. at 8:30, Sun. at 7:30, Sun. at 3:30. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

The Countess
Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40–$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Crave
Deborah Harry stars in this Axis Company production of London playwright Sarah Kane's disjointed drama. $25. Wed.–Sat. at 8. Through 12/23. • Axis Theatre, 1 Sheridan Sq. (212-807-9300).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends
Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

End of the World Party
A new comedy about gay men who share a Fire Island summer house by multiple Emmy winner Chuck Rangberg. $45. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

4 Guys Named José . . . and Una Mujer Named Maria
Four Latino guys fight to put together a song-and-dance revue that confounds stereotypes. $37.50–$47.50. Tues.–Sat. at 8, Sun. and Sat. at 3, Sun. at 7:30. • Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) Now starring the wonderful Roger Bart, who made his name as Snoopy in *You're a Good Man, Charlie Brown.* $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Game Show
Director Mark Waldrop's cast will simulate a live TV broadcast and select audience members to compete for cash and prizes. Meanwhile, audience members who aren't competing onstage get to watch the hosts' backstage antics. $49.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Gershwin's American Rhapsody
A new musical revue of Gershwin's works directed by Ruth Leon and starring KT Sullivan and Mark Nadler. $40–$55. Wed.–Fri. at 8, Thurs. at 2, Sat. at 5 and 10:15, Sun. at 2. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Godspell
The messiah in midtown. $45–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. • Theatre at Saint Peter's Church, 619 Lexington Ave. at 54th St. (212-239-6200).

The Gorey Details
A musical revue based on the spooky stories of Edward Gorey, with music by Peter Matz and direction by Daniel Levans. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Century Center, 111 E. 15 St. (212-239-6200).

Green Fields
Zypora Spaisman and Shifra Lerer star in the Yiddish classic, directed by Bryna Turetsky. $18–$30. Wed. at 2 and 7, Thurs. at 7, Sat. at 8, Sun. at 2 and 5:30. • Mazer Theater, 197 E. Broadway (212-279-4200).

The Head: A Disembodied Comedy
A screwball comedy set in an underground laboratory. $35. Tues.–Sun. at 8, Sun. at 4. • Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).

The Hostage
The Irish Repertory presents Brendan Behan's dark comedy about a British soldier held captive by a former IRA commander. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of mos contemporary musicals, seems an amusingly quain subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. a 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

In Transit
A train station is the setting for Ubu Repertory' production of this new drama by French playwrigh Denise Bonal. Thurs.–Sun. at 8, Sun. at 3. Through 11/26. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Jitney
This is the revised version of August Wilson's first play the start of what became a ten-part series, still in progress, about African-American lives, one play pe decade. Here the seventies are viewed through th goings-on in the office of a gypsy-cab company in Pittsburgh in 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $55. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. • Unio

Onstage

When Harry Met Sarah

One way or another, Deborah Harry has returned to a theatrical stage—for the first time since 1983—in an Axis Theater production of the late British playwright Sarah Kane's harsh work **Crave.** No debutante herself, Harry (pictured, center, with, from left, David Guion, Brian Barnhart, and Kristin Di Spaltro) stars through December 23 in this disjointed tale of disintegration. (See "Off Broadway.")

Photograph by Susan Shacte

Square Theatre, 100 E. 17th St. (212-505-0700).

Juno and the Paycock

Set during the Irish Civil War, Sean O'Casey's 1924 drama tracks a poor family living in a Dublin tenement who are informed of an inheritance, and drop cash ike Puffy before learning, tragically, that their anticipated fortune is just a pittance. $55. Tues.–Sat at 7:30, Wed., Sat., and Sun. at 2:30. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

Late Night Catechism

Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Les Mizrahi

Isaac Mizrahi sings, dances, and sews with a jazzy trio. Richard Move (*Martha@Mother*) directs. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. Through 11/25. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Lifegame

Hoping that audiences haven't felt reality-based-entertainment fatigue, the first of two Off Broadway hows promises to place pre-selected regular folks onstage. In this improvisational piece by the Improbable Theater, the people responsible for last year's delightfully kid-averse *Shockheaded Peter* will be interviewing practical strangers and acting out scenes from their lives. $25–$37.50. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).

The Light Outside

Kate Robin's new black comedy transfers, featuring alcoholism, incest, and the performers Elizabeth Bunch, Robert LuPone, Chris Messina, and Karen Silas. $25. Wed.–Sun. at 7:30. Through 12/16. • Flea, 41 White St. (212-226-2407).

Lypsinka! The Boxed Set

Lypsinka (*Lipsinka!, As I Lay Lip-Synching, Lypsinka Must Be Destroyed!*) is back. $35–$40. Wed.–Sun. at 8. Through 12/31. • Westbeth Theatre, 151 Bank St. (212-307-4100).

Maybe, Baby It's You

Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed. at 2, Thurs. and Fri. at 8, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Murdered by the Mob

Interactive off-line entertainment with a three-course dinner, door prizes, death, dancing, and acting awards for best audience participation. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing

ust like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Other People

A poet-stripper, an aspiring playwright, and a hustler meet in the East Village. $25. Tues.–Fri. at 7:30, Sat. at 2 nd 7:30, Sun. at 2 and 7. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

Our Sinatra

Kurt Stamm directs this tribute to Ol' Blue Eyes, now ransferred from a successful run at the Algonquin Hotel. Featuring Eric Comstock, Christopher Gines, nd Hilary Kole. $50–$80. Mon.–Wed., Fri. and Sat. at , Wed. and Sat. at 2:30, Sun. at 7:30. • Reprise Room at Dylan's, 245 W. 54th (212-239-6200).

Patti LuPone's Matters of the Heart

LuPone in concert. Sun. and Mon. at 8. Through 12/17. Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Perfect Crime

The long-running thriller. $35. Mon. and Thurs.–Sat. t 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: /5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-401).

A Place at the Table

Director Michael Sexton, who directed last year's terrific *Trudy Blue*, returns to the MCC with Simon Block's comical tale of television politics. $35. Tues. at 7, Wed.–Sat. at 8, Sat. at 3. • MCC Theater, 120 W. 28th St. (212-27-7765).

Red Roses and Petrol

Joseph O'Connor's new play, directed by Neal Jones, boasts a cameo by Frank McCourt. $35–$40. Tues.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Roberto Zucco

Bernard Marie Koltes's brutal French tragedy is directed by Daniel Safer (*The Visit, Hamletmachine*) and will feature a new musical score by Douglas Warner. $18. Wed.–Sat. at 8. Through 11/18. • Currican Theater, 154 W. 29th St. (212-539-3899).

Stomp

As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Stranger

Kyra Sedgwick and David Strathairn star in a new play by Craig Lucas about two strangers who meet on a plane, one of whom is a felon. $45. Tues.–Fri. at 8, Sat. at 5 and 9. Through 11/19. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Strictly Personal

A comedy about dating and personals by Jake Feinberg. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

The Syringa Tree

Pamela Gien plays 28 characters in a solo show about a young girl who tries to come to terms with life in sixties South Africa. $47.50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tabletop

Two Davids, Story and Mamet, have popularized the workplace play, a genre to which Rob Ackerman now contributes his highly estimable *Tabletop.* We are in the photographic studio of Marcus Gordon, a slipping leader in the field, nervous perfectionist, slave driver wielding the foul-mouthed insult like a bullwhip. Needed, for a product called Fruit Freeze, is a "pour shot," to be followed by a "heroic beauty shot." Something always goes wrong: An apple gets bruised, that swirl collapses, tempers fray. The set could easily be a functioning studio, as lovingly lighted by Jack Mehler as if it were a cup of Fruit Freeze. Six terrific actors combine into an ensemble perhaps even greater than its parts. (Simon: 8/14/00.) $47.50. Mon., Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Tallulah Hallelujah!

Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Last year, two plays about West debuted and Claudia Shear's wonderful *Dirty Blonde* transferred to a healthy Broadway run. Soon, three Off Broadway shows will tackle the legacy of the raunchy brunette. Tovah Feldshuh's up first in her new show. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Texts for Nothing

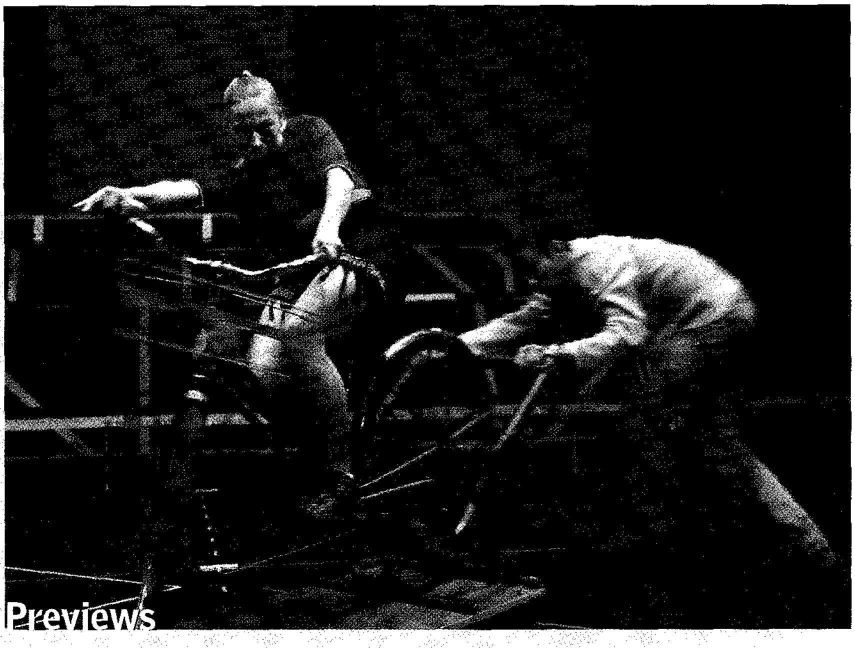
Bill Irwin directs and stars in this new production based on Samuel Beckett's short prose. $25–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Tony 'n' Tina's Wedding

A wedding at St. Luke's Church, 308 W. 46th St., then a reception at Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St., with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. Now starring Domenica Cameron-Scorsese, daughter of Martin. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88 *(212-239-6200).*

The Unexpected Man

Parisian playwright Yasmina Reza wowed audiences with *Art,* her three-person 90-minute discourse on



Previews

World Musical

Apparently, Times Square isn't the only place in New York where you can find fast food, ancient Egyptians, and a proliferation of spiritual movements. This week at the Public Theater, avant-garde composer, designer, and director John Moran opens his eclectic multimedia musical **Book of the Dead (Second Avenue)**, featuring Laine Satterfield (pictured, on bike, with Darryl Gibson). Audiences can expect a "theme park ride" through the world's religions and regions—from a Manhattan McDonald's to the pyramids of Egypt and the Tibetan afterworld. Previews begin November 14. (See "Off Broadway.")

hotograph by Michal Daniel.

friendship and modern art. Her newest play employs just two actors—Alan Bates and Eileen Atkins—and requires just 75 minutes of your time. The estimable duo play a novelist and a devoted fan sitting across from one another on a train and speaking their inner monologues aloud. Atkins won an Olivier Award for her performance, though London notices for the play itself were mixed. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2; Sun. at 3. Through 12/31. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques
Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the fifties, as the United States began its military exercises. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Off-Off Broadway

Another Telepathic Thing
Big Dance Theater revives its Obie- and Bessie-award-winning production of Annie-B Parson's inventive piece about Satan, Hollywood, and Mark Twain. $20. Wed.–Sat. at 8. 11/15–12/9. • Performing Garage, 33 Wooster St. (212-966-3651).

Awakening
A new play by Chiori Miyagawa based on the feminist classic. $15. Wed.–Sat. at 8. Through 11/25. • P.S. 122, 150 First Ave. (212-477-5288).

Buying Time
In Michael Weller's new play, two partners in a law firm are torn between public-interest work and the influence of a greedy tycoon. $15. Wed. and Thurs. at 7, Fri. and Sat. at 8, Sun. at 3. Through 12/3. • New 14th St. Y, 344 E. 14th St. (212-206-1515).

The Death of Don Flagrante Delicto
The newest work by beloved downtown talent Kirk Wood Bromley (*Midnight Brainwash Revival*) is set in a southern plantation in 1865. A maniacal plantation owner presents a bizarre play to a literally captive audience: a Yankee nurse, a Confederate soldier, and a freed slave. $12–$15. Thurs.–Sun. at 7:30. Through 11/19. • Greenwich Street Theater, 547 Greenwich St. (212-501-4528).

Doll
The ridiculous and absurd Theatre Couture presents *A Doll's House* in the idiom of Ken and Barbie. $15–$20. Wed.–Sun. at 7:30. Through 11/19. • P.S. 122, 150 First Ave. (212-477-5288).

Fame Takes a Holiday
A new comedy with musical numbers, by Cassandra Danz, Mary Fulham, and Warren Leight (*Side Man*). $15. Thurs.–Sat. at 8, Sun. at 3:30. Through 11/19. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Highway to Tomorrow
In one of the best Off-Off Broadway shows this year, the outstanding experimental theater troupe Elevator Repair Service debuts its new show, a fantastically inventive and strange reinterpretation of Euripides' *The Bacchae*. The group presents found-object puppetry, hilarious choreography, its characteristically boundless energy, and a host of company regulars. $15–$20. Wed.–Sun. at 8. Through 11/19. • HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).

The International Toy Theater Festival
A big festival of tiny toy works. $15. Through 11/19. Thurs.–Sun. at 7, Fri. and Sat. at 10:30, Sun. at 1 and 3. • HERE, 145 Sixth Ave. (212-647-0202).

Spine
Jessie McCormack's new play is a comedy about rich people who check into a "therapy retreat" to assuage their well-deserved guilt. $20. Wed.–Sat. at 8, Sun. at 7. Through 12/10. • Phil Bosakowski Theatre, 354 W. 45th St. (212-561-0182).

cue Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Willem de Kooning
Selected paintings and sculptures from 1964 to 1973; through 12/2. • C&M, 45 E. 78th St. (212-861-0020).

Lyonel Feininger
A series of paintings known as the "Gelmeroda Cycle" that were based on a church in the village of Gelmeroda, in Thuringia, Germany; through 12/22. • Moeller, 167 E. 73rd St. (212-988-4500).

Ernest Lawson
A retrospective of paintings by the American artist (1873–1939) known for his landscapes of Inwood and the area along the Harlem River on the northeastern shore of Manhattan; through 12/22. • Peters, 24 E. 78th St. (212-628-9760).

Tim Lovejoy
Pastel drawings of architecture in Havana; through 11/22. • Brady, 3 E. 76th St. (212-249-7212).

László Moholy-Nagy
Photograms, photographs, drawings, prints, collages, and ephemera by the Hungarian-born artist who became the founding director of the New Bauhaus in Chicago in 1937; through 12/22. • Ubu, 16 E. 78th St. (212-794-4444).

Jean-Pierre Pinceman
A series of paintings inspired by the patterns and colors of a Chinese vest; through 12/12. • Cadé, 1045 Madison Ave. (212-734-3670).

Jaume Plensa
Works in various media that explore themes of duality in nature, music, language, and the visual arts; through 12/2. • Gray, 1018 Madison Ave. (212-472-8787), and Lelong, 20 W. 57th St. (212-315-0470).

Cy Twombly
The artist's first New York show of new paintings in nearly 30 years; through 1/27/01. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

Tony Cragg
New sculptures in bronze, stone, polymer, and marble; through 12/30. • Goodman, 24 W. 57th St. (212-977-7160).

Richard Diebenkorn
Paintings and works on paper by the California artist (1922–1993) dating from 1949 through 1955; through 12/9. • Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Nancy Grossman
Assemblages, collages, and sculpture dating from the early 1960s to the present; through 1/13/01. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Xenia Hausner
Expressionistic paintings of figures that evoke works by Beckmann and Dix; through 12/30. • Forum, 745 Fifth Ave. (212-355-4545).

R. B. Kitaj
Paintings and drawings alluding to film, literature, and history while creating an autobiographical narrative of the artist as Jew in modern society; through 12/2. • Marlborough, 40 W. 57th St. (212-541-4900).

James Martin/Daniel Tennant
Realist paintings by both; through 12/2. • Bernarducci Meisel, 37 W. 57th St. (212-593-3757).

Henri Michaux
Small-scale paintings surveying the Belgian artist's search for true meaning in a chaotic world; through 12/16. • Zabriskie, 41 E. 57th St. (212-752-1224).

Jaume Plensa
Two sculptural installations that employ light and sound to explore emotional conflict and duality; throug 12/22. • Lelong, 20 W. 57th St. (212-315-0470).

Frank Stella
Polychrome aluminum and mixed-media reliefs alludin to a series of love letters from the writer Heinrich vo Kleist to the object of his unrequited affection; throug 12/22. • Mathes, 41 E. 57th St. (212-752-5135).

Francisca Sutil/Susan Jaime-Mena
Watercolors from the "Spaces" series, dealing wit transparency and light/Sculptures that juxtapose th coldness of glass with the warmth and richness of coppe Through 12/8. • Haime, 41 E. 57th St. (212-888-3550).

Bill Viola
Video works on the theme of the passions—depictin figures experiencing moments of intense emotion i slow motion; through 11/25. • Cohan, 41 W. 57th S (212-755-7171).

Tom Wesselmann
A series of metal cutouts based on the blue nude o Matisse's famous 1952 piece; through 12/9. • Helman, 2 W. 57th St. (212-245-2888).

SoHo and TriBeCa

Willie Birch
Life-size paintings of people in the artist's native Ne Orleans; through 12/22. • Ross, 568 Broadway (212-343 2161).

Kim Dingle
Oil paintings that depict the artist's alter-ego Priss Girl as they skip school and raise a ruckus in an adult-fre world; through 12/22. • Sperone Westwater, 121 Greene S (212-431-3685).

Don Eddy
New paintings that reference Romanesque and Gothi architecture as well as religious paintings from th medieval and Renaissance periods, juxtaposing image in poetic relationship to one another; through 12/2. Hoffman, 429 W. Broadway (212-966-6676).

Julio Gonzalez
Sculpture and drawings; through 12/16. • Kent, 67 Princ St. (212-966-4500).

Lothar Hempel/Sebastian Clough and Mik Bouchet
Sculptures and abstract paintings that form neomythological narrative of drunken figure surrounded by a swarm of starving wasps/Radio sho and wall installation involving a murder myster Through 12/2. • Kern, 558 Broadway (212-965-1706).

Allan McCollum
Hundreds of multicolored tablets bearing an imprint o the word "Thanks" to lend physical form to a commo verbal gesture; through 12/9. • Inglett, 100 Wooster S (212-343-0573).

Karim Rashid
Sculpture and furniture that contain LCD monitor through 12/2. • Gering, 476 Broome St. (212-226-8195).

Mimmo Rotella
Recent decollages on the themes of fashion and flower through 12/16. • Cowles, 74 Grand St. (212-925-3500).

Chelsea

Polly Apfelbaum
Three new floor works composed from hundreds o diamond-shaped pieces of dyed velvet that whirl o from a center to form a circular pool of colo through 12/22. • D'Amelio Terras, 525 W. 22nd St. (212 352-9460).

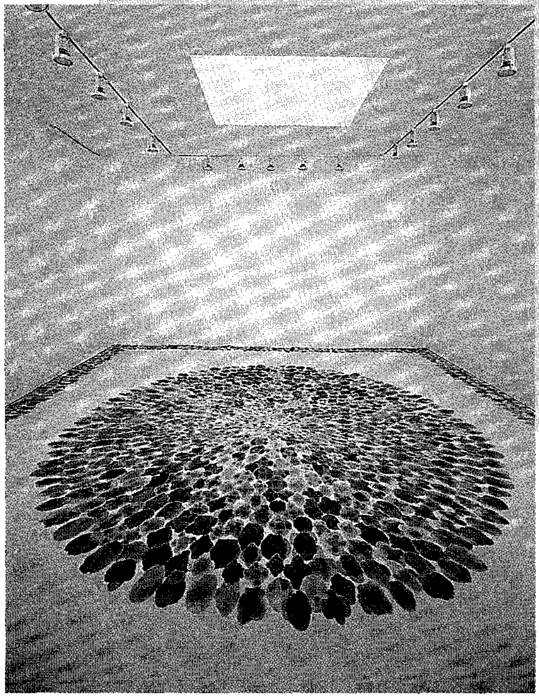
Ground Rules

Galleries are generally open Tuesday through Satu day, from between 10 and 11 to between 5 and 6.

Installation

The Fabric of Her Life

"Cutting is like drawing, almost," **Polly Apfelbaum** says. There is no precise category for what the Pennsylvania-raised, New York-based artist makes—sprawling, colorful floor installations of overlapping circles made from pieces of synthetic velvet cut and dyed by the artist—but there is a lot of Apfelbaum in her work. "I had a Marimekko dress, we had a chair covered in Jack Lenor Larsen [fabric], and I grew up with Amish quilts," says the artist, whose second solo show is now at D'Amelio Terras (525 West 22nd Street; through December 22). "In my mind, there was no difference between spatterware and Tupperware." Which is why Apfelbaum is as likely to borrow ideas from cartoon characters (the color systems in her latest works are based on the yellow, red, and black hair of the superhero trio of the moment, the Powerpuff Girls) as from color-field painting and conceptualism. The result is highly idiosyncratic work born, she says, of an equally personal process: "Putting something on the floor that's not supposed to be on the floor, reversing the highs and lows. I'm not worried about being a babe, but I wanted the work to be one, as sexy and hallucinogenic as possible." But then, Apfelbaum also has her deeply practical side. "I'm a do-it-yourselfer, and this work is very hands-on—I can box it up and unbox it. I like that kind of ease and self-reliance. You make your work to fit into your life." E.N.



otograph courtesy of D'Amelio Terras.

iah Armajani
lass Room, a transparent structure that incorporates any of the artist's familiar sculptural forms, such as a hair, a folded cot, a Dutch door, wagon wheels, and a odel of a nineteenth-century American clapboard ouse; through 1/6/01. • Senior & Shopmaker, 21 E. 26th t. (212-213-6767).

harles Avery
hotographs, drawings, and linguistic riddles that represent dog's view of the world; through 12/23. • Dee/Glasoe, 29 W. 20th St. (212-924-7545).

el Bochner
Measurements," a series of paintings that explore he impossibility of simultaneously seeing and nowing; through 12/22. • Sonnabend, 536 W.22nd t. (212-627-1018).

el Chin
NOWMAD, an installation conceived by the artist and roduced by the KNOWMAD Confederacy, a "tribe" of raphic designers and gaming engineers; through 2/31. • Taylor, 535 W. 22nd St. (212-966-9059).

eg Cranston
rawings, paintings, photographs, and culptures on the theme of bad teeth; rough 12/12. • Kapernekas, 526 W. 26th t. (212-462-4150).

. Crumb
rawings on restaurant place mats, made etween 1990 and the present; through 2/9. • Morris, 465 W. 23rd St. (212-727-2752).

lafur Eliasson
n installation converting the gallery into an xterior courtyard; through 12/2. • Bonakdar ancou, 521 W. 21st St. (212-414-4144).

ric Fischl
new series of paintings titled "The Bed, he Chair, . . ." that depict various habitants of the same sparsely furnished oom; through 12/16. • Boone, 541 W. 24th St. 212-752-2929).

ucian Freud
tchings made by the British artist over e past fifteen years; through 12/23. • arks, 523 W. 24th St. (212-243-0200).

l Held
onumentally-scaled paintings of ethere- l worlds; through 11/25. • Miller, 524 W. 6th St. (212-366-4774).

amien Hirst
ew sculptures and paintings, including ymn, a twenty-foot-tall painted bronze natomical model; through 12/16. • agosian, 555 W. 24th St. (212-741-1111).

onald Judd
tack sculptures from the sixties, seventies, nd eighties; through 12/2. • Luhring Augustine, 531 W. 4th St. (215-206-9100).

rancisco Castro Leñero
eometric abstract paintings that suggest the urban ndscape and tiled floors; through 12/2. • Scott, 529 W. 0th St. (646-486-7004).

OT/EK/ Lebbeus Woods
ixer, a construction of a hollow vessel intended to ccommodate lounging, viewing, listening, and eaming/Notebooks from 1975 to 2000 and works on per. Through 12/22. • Urbach, 526 W. 26th St. (212-627-974).

hn Maeda
ixed-media constructions by the Boston-based artist, aphic designer, and computer scientist; through 2/23. • Cristinerose, 529 W. 20th St. (212-206-0297).

ardy Margit/Ethelyn Blinder Honig

seph Nechvatal
x large computer-assisted paintings; through 12/2. • niversal Concepts Limited, 507 W. 24th St. (212-727-75).

rnaldo Pomodoro
aquettes and plans for recent architectural mmissions and public installations; through 12/2. Marlborough Chelsea, 211 W. 19th St. (212-627-1422).

lexander Ross/Richard Bloes
intings and drawings/Video projections. Through 2/2. • Feature, 530 W. 25th St. (212-675-7772).

alvin Seibert
Drawings of figures in uncertain narratives; through 12/23. • Eller, 526-30 W. 25th St. (212-206-6411).

Sonita Singwi
Paintings of miniature organic forms on minimal backgrounds; through 12/2. • Liebman Magnan, 552 W. 24th St. (212-255-3225).

Masami Teraoka
New paintings depicting epic narratives of culture in decline. • Grimm, 505 W. 28th St. (212-564-7662), through 12/9, and Auchincloss, 601 W. 26th St. (212-727-2845), through 11/22.

Federico Uribe
Found-object sculptures by the Colombian artist; through 12/14. • Nosei, 530 W. 22nd St. (212-741-8695).

Jill Viney
New Plexiglas and fiberglass sculptures; through 12/16. • Trans Hudson, 416 W. 13th St. (212-242-3232).

Sue Williams
New paintings that depict distorted figures and organic shapes floating on white backgrounds; through 12/16. • 303, 525 W. 22nd St. (212-255-1121).

Group Shows

Madison Avenue and Vicinity

China Institute
"The Chinese Painter As Poet"; through 12/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., and Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5.

Graham
"America on Paper: Perspectives on People and Places by American Masters," works by Anshutz, Bishop, Crawford, Prendergast, Zorach, others; through 12/2. • 1014 Madison Ave. (212-535-5767).

Hunter College
"Hunter Gallery Selects," works by Bochner, Davis, Harrod, Kurland, Trosko, others; through 12/9. • 68th St. and Lexington Ave. (212-772-4991).

57th Street Area

Ameringer Howard
"Eye Candy: Revisiting the Museum of Modern Art's 1965 Exhibition 'The Responsive Eye,' " works by Albers, Kelly, Davis, Martin, Noland, and other artists who were included in the original show curated by William Seitz; through 12/2. • 41 E. 57th St. (212-935-1110).

AXA
"Hard Pressed: 600 Years of Prints and Process," 150 works that trace innovation in printmaking from the earliest woodcuts to the latest digital technology; through 1/13/01. • 787 Seventh Ave. (212-554-4818).

SoHo and TriBeCa

Alexander
"To Infinity and Beyond: Editions for the Year 2000," projects by twenty international publishers representing both emerging and established artists; through 12/23. • 59 Wooster St. (212-941-9565).

Artists Space
"Lab," an exploration of the evolving borders between new media, design, architecture, and art; through 1/12/01. • 38 Greene St. (212-226-3970).

Exit Art
"Collector's Choice," selections by eight New York collectors showcasing emerging artists; through 12/30. • 548 Broadway (212-966-7745).

Kind
"Copley Collects CPLY," 25 works from the personal collection of William N. Copley; through 12/30. • 136 Greene St. (212-925-1200).

Sperone Westwater
"American Bricolage," sculpture that explores the idea of *bricolage*—the French concept of the handyman or tinkerer—by Atherton, Burden, Calder, Colson, Delvoye, Friedman, Sachs, Wentworth, Westermann, others; through 12/22. • 142 Greene St. (2212-431-3685).

Chelsea

Gladstone
Sculptures by Barney, Pastor, Ray; through 12/22. • 515 W. 24th St. (212-206-9300).

Tonkonow
"Process/Reprocess: Japan and the West," works by Brooks, Diamond, Kusama, Ono, others; through 12/23. • 535 W. 24th St. (212-255-8450).

Other

Mishkin
"The Wine of Dionysus: Banquets of Gods and Men in Basilicata," ancient objects of myth, ritual, and celebration dating from the eighth through the second centuries B.C.; through 12/19. • 135 E. 22nd St. (212-802-2690).

Photography

Robert Adams
Two series of black-and-white photographs made in the 1970s and 1980s depicting the urban sprawl around Denver and the intersection of human and natural worlds in the Los Angeles Basin; through 12/2. • Marks, 522 W. 22nd St. (212-243-0200).

Carol Beckwith and Angela Fisher
A selection of photographs taken in Africa by the collaborative team since 1970; through 12/9. • Staley-Wise, 560 Broadway (212-966-6223).

Eberhard Bosslet
Black-and-white photographs of "interventions" performed by the artist on architectural ruins in Tenerife, in the Canary Islands; through 12/23. • Gibson, 568 Broadway (212-925-1192).

Marco Breuer
Recent camera-less photographs from the artist's "Tremor" series, made by moving household tools across photographic paper and applying varying degrees of pressure, and handmade books whose pages he "attacks" with paint, fire, and other mediums ; through 12/23. • Roth Horowitz, 160a E. 70th St. (212-717-9067).

Andrew Bush

Jean-Marc Bustamante
Color photographs taken between 1978 and 1982 that were shot on the outskirts of Barcelona and explore the undefined boundaries between city and countryside; through 12/2. • Marks, 522 W. 22nd St. (212-243-0200).

Stephane Couturier
Large-scale, multi-panel color photographs of architecture in Seoul and Moscow; through 12/23. • Miller, 20 W. 57th St. (212-397-3930).

Lynn Davis
Photographs of futuristic sites and monuments taken mainly in the United States, ranging from the Hoover Dam to Louis Kahn's Jonas Salk Institute; through 1/13/01. • Houk, 745 Fifth Ave. (212-750-7070).

Nancy Ellison
Photographs of Barbie in real-life surroundings; through 12/16. • Boone, 745 Fifth Ave. (212-752-2929).

Macduff Everton
Panoramic landscape photographs of the American West from the new book, *The Western Horizon* (Abrams); through 12/5. • Borden, 560 Broadway (212-431-0166).

ICP
"Reflections in a Glass Eye: Works From the International Center of Photography Collection"; "Annie Leibovitz: Women"; "Collected Visions: An Installation by Lorie Novak"; through 12/31. • 1133 Sixth Ave. (212-860-1777), Mon.–Wed. 10–5, Thurs. and Fri. 10–8 (5–8 voluntary contribution), Sat. and Sun. 10–6 (closed 11/23 and 12/25); $8.50, $6 students and seniors.

ICP Uptown
"Eugène Atget: The Pioneer." Photographs of late nineteenth- and early-twentieth-century Paris by the French photographer (1857–1927), drawn from several collections in France, accompanied by prints by Bill Brandt, Walker Evans, Bernd and Hilla Becher, Paul Strand, and other photographers influenced by Atget; through 1/21/01. • 1130 Fifth Ave. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8); $6, $4.

Simpson Kalisher
New York street shots from the photographer's 1972 book *Propaganda and Other Photographs*; through 12/23. • De Lellis, 47 E. 68th St. (212-327-1482).

Lehman College
"Syncretism: Marta María Pérez Bravo, Albert Chong, and Mario Cravo Neto," photographs by three contemporary artists whose imagery relates to Santería and Condomblé; through 1/5/01. • Bedford Park Blvd. West (718-960-8731).

Inge Morath
Photographs from the new book, *Saul Steinberg Masquerade* (Viking Studio Books) that depict the late artist, his friends, and the photographer's friends wearing paper-bag masks created by Steinberg; through 12/9. • Leica, 670 Broadway (212-777-3051).

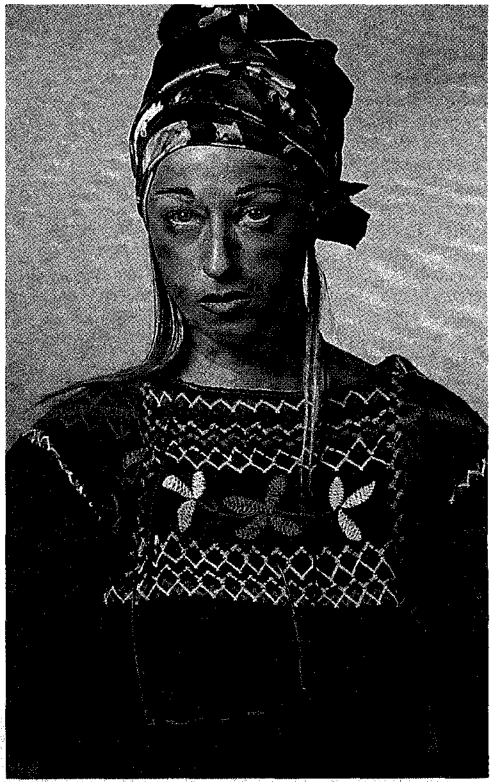
Margaret Morton
Photographs from a ten-year documentation of New York City homeless people's alternative living spaces; through 11/30. • Aperture, 20 E. 23rd St. (212-505-5555).

Ugo Mulas
Vintage photographs from the 1960s chronicling the lives of that decade's most famous artists; through 12/9. • Castelli, 59 E. 79th St. (212-249-4470).

Newseum
"Women Photographers at National Geographic," works by women that were commissioned for the magazine between 1914 and the present; through 1/27/01. • 580 Madison Ave. (212-317-6500).

Photography

Tough Dames



If ever there was a subject tailor-made for Cindy Sherman, it's this one, featuring th photographer posing as women who've sold their souls—or are in the process of dc ing so—to the lower echelons of the entertainment biz and have the scars to sho for it. Back to shooting herself (after her last New York show, of staged images c abused dolls), Sherman is at her chameleonlike best, donning fake breasts an noses, wigs, jewelry, and other accessories to create a cast of characters who'v known Hollywood Boulevard all too well. At Metro Pictures, 519 West 24th Stree November 11 through January 6.

Jack Pierson
Photographs, sculptures, and drawings executed directly on the gallery's walls; through 1/6/01. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

John Sexton
Black-and-white photographs from the new book *Places of Power* (Ventana Editions), depicting Hoover Dam, the Anasazi cliff dwellings, steam turbine power plants, and other sites; through 11/25. • Carter, 560 Broadway (212-966-1933).

Cindy Sherman
New color photographs that depict the artist as various women ravished by the entertainment industry and their own distorted notions of beauty; through 1/6/01. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Laurie Simmons
"Tourism," a 1984 series of color photographs depicting dolls as tourists; through 12/23. • Skarstedt, 1018 Madison Ave. (212-737-2060).

George Tice
A selection of photographs dating from 1953 to 199 by this photographer who worked as Edward Steichen master printer; through 12/9. • Meyerowitz, 580 Broadwa (212-625-3434).

Museums

American Craft Museum
"Memories of Murano: American Glass Artists in Venice Glass works made in Venice by Tina Marie Aufiero, Jame Carpenter, Dale Chihuly, Dan Dailey, William Prindl Ginny Ruffner, Toots Zynsky, and other American gla artists who have been invited to work in the Veneti glass factory of Paolo Venini; through 1/7/01. • "Veneti Glass: 20th Century Italian Glass From the Olnick Spa Collection." Works by Flavio Poli, Carlos Scarpa, Thom Stearns, Paolo Venini, and other glass artists from t collection of Nancy Olnick and Giorgio Spanu; throu 1/7/01. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sa and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $ $2.50 students and seniors.

American Museum of Natural History
Central Park West at 79th St. (212-769-5100); Sun.–Thur 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contributio $6 students and seniors, $4.50 children.

Asia Society at Midtown
"Power and Desire: South Asian Paintings From the S Diego Museum of Art, Edwin Binney 3rd Collectio Paintings created under the patronage of rulers South Asian courts between the sixteenth a seventeenth centuries; through 1/7/01. • 502 Park Av

Photograph courtesy of Metro Pictur

at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun. noon-5. $4, $2 students and seniors (free Tues.-Fri. 12-2).

Bard Graduate Center for Studies in the Decorative Arts

"Women Designers in the U.S.A., 1900–2000: Diversity and Difference"; 11/15–2/25/01. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts

"Leonardo Drew." One new sculpture composed of two sections—one of cotton and the other of wood and found objects—and related drawings; through 3/4/01 • "Carlos Garaicoa: The Ruins, The Utopia." Drawing, photographs, and mixed-media and video installations by a Havana-based artist; through 3/4/01. • "Context: Mexico's Taller de Gráfica Popular and Its Legacy." Prints from the museum's permanent collection made by various members of the workshop; through 3/4/01. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art

"Nardo di Cione." An exhibition celebrating the reunion of the museum's Nardo di Cione altarpiece, *Madonna and Child Enthroned With Saints*, and its "lost" uppermost panel; 11/17–2/18/01. • "Robots, Astronauts, and Space Toys: The Robert Lesser Collection." Almost 300 robots and space toys displayed with their original packaging; through 1/28/01. • "Gold of the Nomads: Scythian Treasures From Ancient Ukraine." More than 170 articles of personal adornment, ceremony, and battle created by Scythian artists and Greek goldsmiths; through 1/21/01. • "Lee Krasner." The first full-scale retrospective of the American abstract painter since her death in 1984; through 1/7/01. • "Hip-Hop Nation: Roots, Rhymes, and Rage." An exhibition exploring the growth of hip-hop music through music, video, photography, clothing, and ephemera from its earliest stages through the present day, including clothing and accessories from Afrika Bambaataa, Run-DMC, the Beastie Boys, Salt N' Pepa, Tupac Shakur, and Puff Daddy; through 12/31. • 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Fri. 10-5, Sat. 11-6 (till 11 p.m. on the first Saturday of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18/01. • "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4/01. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art

"A Distant Muse: Orientalist Works From the Dahesh Museum of Art." Paintings, sculpture, prints, drawings, photographs, books, and decorative arts by Jean-Léon Gérôme, Charles-Théodore Frère, Ernst Koerner, and other European Orientalists; through 12/30. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts

"Bridget Riley: Reconnaissance." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17/01. • "Jorge Pardo: Project." A transformation of the Dia Center's 6000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17/01. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17/01. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center

"Untitled Passages by Henri Michaux." The first museum exhibition in more than twenty years of drawings by the Belgian artist and poet (1899–1984); through 12/20. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

"Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1/03. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Ben Shahn's New York: The Photography of Modern Times." Photographs of New York City in the thirties by the Social Realist painter; through 1/27/01. • 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Giorgio Armani." A look at the career of the fashion designer through thematic groupings of his designs from the past 25 years; through 1/17/01. • "Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by six Russian avant-garde women artists, drawn from more than 30 public and private collections; through 1/7/01. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21/01. • 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"Yes Yoko Ono." The first American retrospective of works by the avant-garde artist, including objects, installations, language pieces, films, photographs, music, and performance art dating from 1960 to the present; through 1/14/01. • 333 E. 47th St. (212-832-1155), Tues.-Sun. 11-6; $5 suggested contribution.

Jewish Museum

"Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11/01. • 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art

"The Still Lifes of Evaristo Baschenis: The Music of Silence." Paintings by the seventeenth-century Italian artist known for his poetic still lifes of musical instruments; 11/17–3/4/01. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22/01. • "The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4/01. • "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; through 1/21/01. • "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One; through 1/14/01. • "Egyptian Art at Eton College: Selections from the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21/01. • "Thomas Sully in the Metropolitan." Paintings and drawings by the Philadelphia portraitist (1783–1872) from the museum's collection, including self-portraits, depictions of prominent social figures, members of the artist's family, and other subjects; through 12/31. • "Queen Victoria and Thomas Sully." Oil portraits, wash drawings, and graphite sketches made between 1837 and 1838, when the artist was commissioned to paint the young queen; through 12/31. • "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17/01. • "La Divine Comtesse: Photographs of the Countess de Castiglione." Photographs of the Countess de Castiglione, the mistress of Napoleon III and considered a great beauty of her day, that were taken by the photographer Pierre-Louis Pierson under her direction; through 12/31. • "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection." Hanging scrolls, handscrolls, album leaves, and letters from the Elliott Collection of The Art Museum, Princeton University, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7/01. • "American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. • "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Ruskin's Italy, Ruskin's England." An exhibition commemorating the centenary of the death of the English critic, artist, and social commentator (1819–1900) through letters, diaries, sketchbooks, photographs, and other materials from the library's holdings; through 1/7/01. • "Collecting for Centuries: Anniversary Gifts." An exhibition honoring the library's 75th anniversary as a public institution and the 50th anniversary of the Association of Fellows, including more than 100 works received by and promised to the library. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

"Latin American Artist-Photographers From the Lehigh University Art Galleries Collection." More than 100 photographs by 50 modern and contemporary Latin American and Latino artists drawn from the permanent collection of the Lehigh University Art Galleries, Lehigh University, Bethlehem, Pennsylvania; through 1/14/01. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors.

Museum for African Art

"In the Presence of Spirits: African Art From the National Museum of Ethnology, Lisbon." Artworks from Angola, Mozambique, and Guinea Bissau; through 12/31. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun.12-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art

"An Engagement With Folk Art, Cyril I. Nelson's Gifts to the Museum." Quilts, textiles, coverlets, painted and decorated furniture, paintings, and other works given to the museum by one of its trustees; through 1/7/01. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art

"MOMA 2000: Open Ends." An exhibition comprising approximately twelve separate exhibitions of the museum's acquisitions in all media since 1960, including paintings, sculpture, photography, video, design, and architectural drawings and models; through 1/20/01...."Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28/01. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"The City Shops: Photographs by Martha Cooper and Fred W. McDarrah." Images from the sixties to the present documenting shops in New York City neighborhoods; 11/18–4/15/01. • "A Portrait of Paris: Eugène Atget at Work." Images of architecture in Paris at the turn of the last century, taken by the French photographer during the last two decades of his life; through 2/4/01. • "Life of the People: Realist Prints and Drawings From the Ben and Beatrice Rose Collection, 1912–1948." Works by Jacob Burck, Hugo Gellert, Louis Lozowick, John Sloan, and other Social Realists who were working in the first half of the twentieth century; through 1/14/01. • "Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"Perry Ellis." Fourteen of the designer's outfits that were donated to the museum by the Perry Ellis Morphos Collection; through 1/13/01. • "A Woman's Hand: Designing Textiles in America, 1945–1969." Printed, woven, and knitted textiles for interiors and apparel by more than 40 women designers; through 1/13/01. • "Bonnie Cashin, Practical Dreamer." An exhibition paying tribute to the American clothing designer through designs, childhood and professional sketches, photographs, film stills, clips, personal scrapbooks, and other ephemera; through 1/6/01. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design
"Rave Reviews: American Art and Its Critics, 1826–1925." An exhibition examining the Academy's role in shaping the formation of American art criticism, with paintings by George Bellows, Thomas Cole, Thomas Eakins, Childe Hassam, Winslow Homer, John Singer Sargent, and others; through 12/31. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; $5.

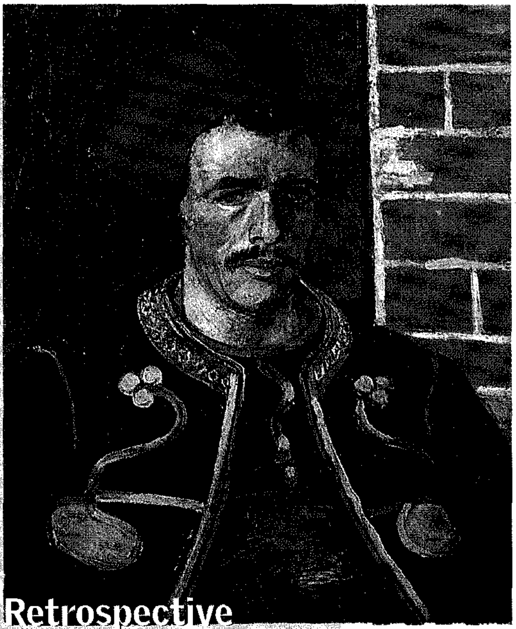
New Museum of Contemporary Art
"Pierre et Gilles." Hand-painted photographs from the past two decades by the French collaborative team; through 1/7/01. • "Adrian Piper: A Retrospective and MEDI(t)Ations." Objects, installations, performances, videos, and soundworks by the artist known for her identity-based works; through 1/21/01. • 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library
"Utopia: The Search for the Ideal Society in the Western World." A collaborative exhibition between the NYPL and the Bibliothèque Nationale de France featuring works from both institutions' collections on the theme of utopia; through 1/27/01. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30/01. • Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society
"Eye of the Storm: The Civil War Drawings of Robert Knox Sneden." Watercolors, maps, and drawings depicting Robert K. Sneden's experience as a soldier in a New York regiment of the Army of the Potomac, as a Union map-maker, and as a prisoner of war in some of the worst Confederate prisons; through 12/31. • "Pray for Me: American Wartime Messages, 1759–1968." Letters, prints, and photographs drawn from the society's collection; through 12/31. • "Elder Grace: The Nobility of Aging." Photographs of 80 African-American women and men by Chester Higgins, Jr.; through 3/4/01. • "Intimate Friends: Thomas Cole, Asher Durand, William Cullen Bryant." Paintings, manuscripts, and periodicals relating to Cole and Durand, founders of the Hudson River School, and their poet-editor friend; through 2/4/01. • "Inventing the Skyline: The Architecture of Cass Gilbert." Sketches, presentation drawings, letters, and other materials from the society's Cass Gilbert Collection, relating to such projects as the U.S. Customs House and the Woolworth Building; through 1/21/01. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center
"Disasters of War: Works by Francisco de Goya, Henry Darger, and Jake and Dinos Chapman." Works that mediate horrific historical events; 11/19–2/25/01. • "Georges Adéagbo: *Abraham—L'ami de Dieu.*" Installations by a West African artist that combine paintings, sculptures, books, hand-written texts, photographs, newspaper articles, and objects; 11/19–3/29/01. • "Special Projects Program, Winter 2000." New projects by Geyer and Hayes, Pilson, and Rakowitz; 11/19–1/30/01. • "John Wesley." The first U.S. retrospective of works by this painter known for his palette of pinks and baby blues, his use of painted "frames" within his pictures, and his daydreamlike combinations of emblems, historical and comic-book figures, animals, and sexy women; through 1/15/01 • "Santiago Sierra." A sculpture and performance work by a Mexico-based artist; through 1/15/01. • "Takashi Murakami: Second Mission Project ko2." A three-part sculptural installation depicting a life-size adolescent girl morphing into an airplane; through 11/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art
"Seductions and Games: Recent Video Installations by Maureen Connor." The first American survey of the artist's interactive-media production; through 1/28/01. • "Tiffany Behind the Glass." An exhibition focusing on the construction, manufacture, marketing, and conservation of lamp and window production; through 2/4/01. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.



Retrospective

Get Goghing

Make your Acela reservations now: Philadelphia is the final stop for **"Van Gogh: Face to Face,"** the first major overview of the Dutch painter's portraiture, which was—in what may come as a surprise to fans of his sunflowers and landscapes—his favorite genre. "What fascinates me much, much more than anything else in my métier is the portrait, the modern portrait," the artist wrote shortly before his suicide in 1890. "I should like to do portraits that will appear as revelations to people in 100 years' time." They do. At the Philadelphia Museum of Art, Benjamin Franklin Parkway at 26th Street; through January 14 (call 215-763-8100 or visit www.philamuseum.org for information).

Courtesy of Van Gogh Museum, Amsterdam

Studio Museum in Harlem
"Whitfield Lovell: Whispers From the Walls." A mixed-media installation inspired by the forced removal of a thriving African-American community in Denton, Texas, in 1921; through 12/31. • "Isaac Julien: Vagabondia." A video installation by a British filmmaker that is his response to the Sir John Soane Museum in London, which houses an eccentric collection of antiquities amassed by Soane in the eighteenth century; through 1/7/01. • "Martin Puryear: The *Cane* Project." A series of woodblock prints by the sculptor that were inspired by Harlem Renaissance writer Jean Toomer's classic novel, *Cane*; through 1/7/01. • 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art
"Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles, and curator of exhibitions; through 2/4/01. • "Ron Horn: Still Water (The River Thames, for Example." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14/01. • "In Depth: Recent Print Acquisitions." Prints by Burgoyne Diller, Donald Judd, Louise Nevelson, and Richard Tuttle; through 11/26. • "Jud Kalkut: Dreamreels." Film and video environments by one of the most radical experimenters in cinematic psychedelia of the 1960s; through 12/3. • 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Thurs., Sat., Sun. 11–6, Fri 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Sowon Kwon: Two or Three Corridors." A site-specific installation of artworks chosen by the artist from the private hallways of Philip Morris Companies Inc.'s international headquarters; through 1/5/01. • "Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middlebrook, Lisa Ruyter, and Alyson Shotz; through 12/15. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's
11/15 at 7: "Post-War Art." On view from 11/11 11/16 at 10: "Post-War Art." 11/16 at 7, 11/17 at 10 "Contemporary Art." On view from 11/11. 11/20 a 10 and 2: "Spink: Stamps." On view from 11/18. 11/21 at 7, 11/22 at 10: "Latin American Art." On view from 11/18. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
11/21 at 10 and 2: "Furniture and Decorative Arts." On view from 11/18. • 219 E. 67th St. (212-606-0430).

Doyle
11/15 and 11/16 at 10: "Jewelry, Watches, Silverware and Coins." • 175 E. 87th St. (212-427-2730).

Sotheby's
11/15 at 10:15 and 2: "Contemporary Art, Part II." On view from 11/11. 11/18 at 10:15 and 2: "Wine." 11/20 at 7: "Latin American Art, Part I." On view from 11/16. 11/21 at 10:15: "Latin American Art Part II." On view from 11/16. • 1334 York Ave., at 72n St. (212-606-7000)

Swann Galleries
11/16 at 10:30: "The Virgil C. Lutes Collection o Twentieth-Century Literature." On view from 11/11 • 104 E. 25th St. (212-254-4710).

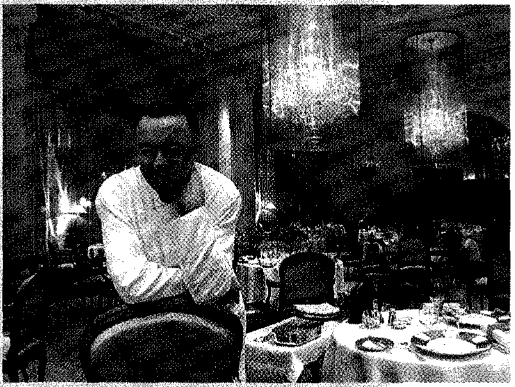
Restaurants

Edited by Robin Raisfeld & Rob Patronite

Ask Gael: The Paris Edition

Has Alain Ducasse learned his lesson?

We New World naïfs are simply not refined enough to appreciate the genius of Alain Ducasse, according to his pals in the mostly freeloading *confrérie* of French restaurant critics, who've been writing in indignant rebuttal. Band-Aided but unbowed, Ducasse has learned from his American critics' spankings. France's most-Michelin-star-festooned idol first postponed and then *quietly* opened **Alain Ducasse/Plaza Athénée**, a transplant of his Paris *oeuvre* from its tasseled nest at Hotel Le Parc. Discreet almost to the point of invisibility behind exquisite etched-glass doors, the interior is curiously bland, very gray-on-gray except for the brilliant wit of three huge crystal chandeliers—ghostlike in metallic organza nighties. Echelons of minions dance in the space between tables, paying court, proper yet human, not at all intimidating. The captain circles with boccie-ball-size white truffles nestled in a wooden box—instantly, everyone holding the menus that *don't* have prices orders the truffle tasting ($190). Granted, flurries of pungent white truffle are highly seductive and can dull the critical edge. Still, after a celestial first bite—barely gelled langoustine with a dribble of Iranian caviar set on a square of lemony cream—comes food I do want to eat. Truffle-and-foie gras-plump ravioli. Tender crayfish in a lush velouté with a gâteau of blond liver. Sweet lobster in spicy curry. And the breast of a Bresse bird swathed with truffled sauce Albufera (more foie gras). "Too rich, too heavy," the Parisiens among us complain; for me, it's merely too cooked. Subtle scallop sweetness gets lost in a swamp of cèpe sauce and yet more truffles. And I find Limousin agneau pretty wimpy. Desserts are restrained but good—no fireworks. Our pals are finally so truffled out, so pleased to be surrounded by tiny macaroons, chocolates, and warm beignets, they don't miss as I do the orgasmic excess of sweets I expect from Ducasse—no ice cream or sorbet, no cartwheel Florentines or redundant gâteaux on the rolling cart—the three-star finale that would have blurred the $215-per-mouth tab.



otograph by Jean Christophe MARMARA/*Le Figaro*.

New and Noteworthy

★ Annisa
Deft designer tricks like a raised dining space in oothing shades of off-white, and secluded nooks give his room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from hanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means women" in Arabic, so pay special attention to the ender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

★ AZ
f you think pan-Asian fusion is so last decade, make aste to the Flatiron triplex that used to be Flowers, emade with a glass elevator and retractable roof and ow home to chef Patricia Yeo and her inspired culiary inventions. What works? A trio of sensational hutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

★ Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half bottles. Then she challenged sommelier Aaron von Rock to match appropriate wines with her ever-so-dainty "tiers" of flavor-packed finger food. Order the Pinot Noir package, for instance, and share ethereal foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order a la carte. • 125½ E. 17th St. (212-260-0900). (M)

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

★ Brasserie 8½
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport lounge style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

★ Canteen
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Chinghalle
At what Mark Strausman calls his "midlife-crisis restaurant," the indefatigable force behind Campagna and Fred's at Barneys has gone off in a newish food direction, somewhere between Thin Man-era supper club fare (Waldorf crab salad, London broil) and the chef's own intensely satisfying Jewish-Italian oeuvre (white-truffle potato knish, grilled pizza). Decorative touches like Belgian train-seat booths and naked-bulb chandeliers suit the artfully aged premises, once a

meatpacking plant. • 50 Gansevoort St. (212-242-3200). (M)

Chinoiserie
Abraham Merchant of Merchants and ex Cellar in the Sky chef Marc Murphy, the team behind the short-lived La Fourchette, reunite in the whimsically decorated basement of the new Hotel Giraffe. Murphy's fusion menu melds Chinese ingredients and French technique in dishes like goujonettes of sole with fermented black bean aioli, and buffalo hanger steak with tamarind-glazed gluten, the Saturday-night special. • 365 Park Ave. So., nr. 26th St. (212-213-3125). (M)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

Cocina Cuzco
This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

District
At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Don Luca
Chef-owner Alex D'Alessi brings tapas, sangría, and, at least once a week, flamenco music to Brooklyn's burgeoning restaurant row. Small plates of traditional tapas like jamon serrano, papas bravas, albondigas and boquerones are meant for nibbling; heavy-duty noshers might prefer to order one of the four paella variations, priced and portioned for a two-person minimum. • 221 Smith St., nr. Butler St. (718-222-8723). (M) ($)

Enoteca Don Antonio
The ecumenical owner of Maison and Tapería Madrid has ventured around the corner to open their Italian counterpart, a rustic, wooden-beamed room with a working fireplace and a menu that makes its thoroughly annotated way down the boot, from Trentino (bisteca al forno) to Puglia (pizza bianca with potatoes and robiola cheese). An on-site bakery opens soon for breakfast pastries and French breads. • 252 E. 77th St. (212-879-4821). (M) ($)

★ Esca
Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas lik spaghetti with fresh chiles, mint, and a one-poun lobster are irresistible. And the whole fish for two roasted in a sea-salt crust that's cracked tableside, is riveting performance worthy of the theater-distric locale. • 402 W. 43rd St. (212-564-7272). (M–E)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Villag café after the traditional Modenese snack of crisp puffy fried dough, usually served with prosciutto Parma. But just to complicate matters, the gently priced menu also offers two versions of gnocchetti (a entirely different, equally delicious thing), plus well dressed, unusually fresh salads and an unassuming por tenderloin lavished with Parmigiano-Reggiano shav ings and an aged-balsamic emulsion. • 337 E. 10th S (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet h become progressively glitzier, culminating in this loca tion's chandeliers and wall to wall carpeting. What sep arates this one from the kung pao pack is menu odd ties like the eight dishes inspired by a Chinese T show and a super-spicy category called "Mao's hon cooking." (The chairman liked his chili peppers—wh knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

★ Guastavino's
They could serve tuna casserole and you'd still be awe of one of the most spectacular restorations of neglected urban space. Don't worry. It's ok to dro your jaw at the first sight of the towering Alhambra arches. Everybody does. Though you may not be impressed with what's put in front of you, Guastivin is one of those massive undertakings that may take long time to get things right. In the meantime, enj the scenery. • 409 E. 59th St. (212-980-2455). (M–E)

★ Gyroland
Is it a slice joint, a Greek coffee shop, a neon sig store, or all of the above? While this brightly lit restau rant may suffer from a mild identity crisis, torn b tween serving strictly Turkish fare and appeasing th neighborhood clientele of hospital workers and poli cadets with pizza and cheese-steak sandwiches, it's a so an undersung source for fresh and delicious mez

First Taste

Dumpling Grounds

In practical terms, fusion cooking normally means some chef has been on a junket to the Far East and returned with a bag full of strange ingredients that he or she randomly includes in a pork marinade. But Colette Rossant, whose writing (including a stint as this magazine's Underground Gourmet) and travels have taken her to kitchens all over the world, is no dilettante, and she's collaborated with chef Guy Lieu from Hong Kong to establish a Chinatown restaurant with the perhaps deliberately retro name of **Dim Sum Go Go.** While recognizably Chinese, the debut menu includes new-to-Chinatown ingredients from the Western canon. "Guy had never seen beet juice until I asked him to include it in a dough for shrimp dim sum," Rossant observed, wielding a fat ruby of a dumpling topped with a "a secret special sauce" of preserved scallops and chili peppers. Carrying the McDonald's simile further, GoGo hamburgers feature seasoned beef patties (made of leftover dumpling filling) inside a sweet, puffy bun, the kind classic dim sum joints fill with pulled barbecued beef. It's topped with another special sauce, of ginger and scallions. White fungus—whose name will surely make anyone under 10 go "Bleccchhhh!"—is a crunchy thing normally used in Chinese medicine but here pressed into culinary service for an effect midway between red-tip lettuce and a wood ear. It may also, I am told, cure insufficient romantic ardor. The crowning glory of our preopening tasting menu was a roast (well, sort of roast; actually slow-fried) chicken showered with crisp, pungent young garlic shoots. (5 East Broadway; 212-732-0797.)

PETER KAMINSKY

Photograph by Dasha Wright Ewi

oner kebab, kofte, lahmacun, and pide. The cops
on't know what they're missing. • 351 Second Ave.,
r. 20th St. (212-254-3200). (I)

ongacre Square

efore the paper of record set up shop nearby, this
recinct used to be called Longacre Square. And this
iendly steak-oriented restaurant plays up that old-
me feeling with sepia-toned photos and modern
eworkings of good old edible Americana: prime
ry-aged sirloin, grilled lobster medallions, charred
eal chop, a seafood "kettle," brimming with market
hellfish. Plus a well-stocked cellar and thoughtful
ervice. • 149 W. 46th St. (212-869-0600). (M-E)

Los Dos Molinos

Jot since Drew flashed Dave has Manhattan wit-
essed a hotter display than the one at Los Dos Moli-
os—the Union Square branch of the popular Ari-
ona restaurant. The slow, satisfying burn begins with
hips and fiery salsa and continues with familiar but
iperlative Mexican-American fare. Entrées like irre-
stibly hot "adovada" pork ribs come with rice and
eans, a good homemade flour tortilla, and an apolo-
y in advance printed on the menu: "Sorry we do
ot provide a mild sauce, I do not know how to
iake 'mild,' " reads the chef's mission statement–in-
emnity clause. • 119 E. 18th St. (212-505-1574). (I-M)

Lotus

verything you wanted from a trendy club-bar-
estaurant and less. Less attitude, less discomfort, less
lbow contact, and less forgettable food. Lotus is a
looming surprise. A slight kitchiness keeps it warm.
Jice guy owners keep it friendly. And chef Richard
arnabe keeps you well fed. Think of the velvet rope
utside as a ribbon. And Lotus as a gift. • 409 W. 14th
t. (212-243-4420). (M-E)

Lupa

Ve love this down-home Roman trattoria and not
ist for Mario Batali's celebration of odd animal parts
nd Italian delicatessen, or for partner Joe Bas-
anich's bid to bring depth and finesse to a casual
'illage joint's wine service. We like the mood, the
ood, and the gentle prices, but so do legions of
ined-in New Yorkers. It's almost as tough a sanctum
crack as its pricier sibling, Babbo. • 170 Thompson
t. (212-982-5089). (M)

Macelleria

'egetarians beware: The name is Italian for "butcher
iop," which the cozy back room still resembles, and
ie space used to be a meat locker. But there's much
iore to chef Jeffrey Edwards's menu than his dry-
ged porterhouse for two. Whole peppercorns enliv-
n Gorgonzola salad dressing. Zesty fennel sausages
dorn a cannelini-bean stew. Delectable pastas are
erved with hearty ragus, perfect for fall. • 48 Gan-
evoort St. (212-741-2555). (M)

Meigas

'he décor is a little goofy and the location, on Hud-
on Street, in the Siberia of West SoHo, is a bust. But
ief Luis Bollos's kitchen produces the best Spanish
iisine (Galician, actually) in town. In his hands,
efty dishes like braised oxtail croquettes and roast
ickling pig appear light, almost candied. His gazpa-
io—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M-E)

Meskerem

Hell's Kitchen's preeminent source for savory Ethiopian stews and the crepelike injera used to scoop them up has spawned a snug subterranean branch downtown, in the heavily trafficked midst of gyro land and cappucinoville. Combination platters are perfect for sharing, and the hand-to-mouth technique gives new meaning to the practice of breaking bread. • 124 MacDougal St. (212-777-8111). (I-M)

Mirchi

A modern Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two tawas. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

Nick & Stef's Steakhouse

Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M-E)

★ Orsay

The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the upper east side the kind of french tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington, at 75th St. (212-517-6400). (M)

★ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

★ Peasant

Peasant is exactly right. From it's stunningly backlit brick-walled kitchen that features only open fire cooking, to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have almost too many reasons to loosen yours. • 194 Elizabeth St. (212-965-9511). (M)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. • 38 E. 19th St. (212-677-2233). (M)

Plate 347

We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

★ Quartino

All that separates this rustic Italian paninoteca and wine bar from the South Street Seaport is a few

round Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

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short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

★ **Rose Water**
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

★ **Sandro's**
Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ **Sandwich Planet**
Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($)

★ **Shelly's New York**
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E).

Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace no doubt. • 42 E. 58th St. (212-888-2288). (M)

★ **Tocqueville**
At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Makovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

★ ***Vaux Bistro***
At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave., nr. 1st St. (718-499-1433). (M)

Opening

A New Leaf

Most New York cooks know Kalustyan's as an unsurpassed source of Asian and Middl
Eastern foodstuffs, a godsend for those seeking hard-to-find spices and seasonings. But it
owners have also, somewhat less conspicuously, been operating Indian restaurants sinc
1976, when they unleashed the steam-table buffet on an unsuspecting public at Curry in
Hurry. Now, down the street at **Curry Leaf**, they're serving regional specialties like chicke
korma Kashmiri, Goan lamb vindaloo, and Pakistani chana masala, and garnishing everythin
with the distinctively flavored house leaf. (99 Lexington Avenue, at 27th Street; 212-725-5558.)

Village
After years of pushing steak-frites at places like Odeon and Quatorze, Stephen Lyle has more than mastered the bistro idiom. To prove it, he opened this instantly chic West Village watering hole, which draws a fabulous crowd tired of trying to remember the way to Pastis. Lyle weaves Asian and Mexican accents in dishes like tuna sashimi with grape leaves and oyster pan roast with chipotles; for more buttoned-down bistro tastes there's steak au poivre and potatoes sauteed in duck fat. • 62 W. 9th St. (212-505-3355). (M)

★ **Vine**
Part lunch commissary for well-to-do Wall Streeters, part on-premise amenity for the folks who live in the condos upstairs. Vine's bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ ***Wallsé***
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ **Alfanoose**
This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ **Aquagrill**
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a nake
pink fillet has been tough to swallow. But despite th
high level of cooking, an offbeat and well-price
wine list, and unexpected grace notes like a welcon
ing *amuse-bouche* and complementary petits fours, it
still a rollicking neighborhood spot, where you ca
park yourself at the lively bar and watch the dexte
ous oyster shucker in action. • 210 Spring St. (212-27
0505). (M-E)

★ **Balthazar**
Keith McNally has countless pacesetting restauran
to his credit, but this is his masterpiece, an evocatic
of a Paris brasserie that outglows anything with
Brie-tossing distance of the Seine. Yet for all its visu
al impact, Balthazar boasts equally compelling fa
tender braised lamb shoulder gets served over ga
ganelli pasta, shepherd's pie is made with duc
grilled tuna floats over tomato-and-saffron coul
And its oyster bar, short ribs, bread, and service ma
you not give a damn whether you ever see the Eif
Tower. • 80 Spring St. (212-965-1414). (M)

★ **Bo Ky**
There are 30 soups at Bo-Ky. The best way to ord
them is by number. Don't read closely to see wha
in them. And don't ask. You don't want to kno
Whether the meat is pork chop or beef belly
chicken leg, just savor the smells wafting up fro
those bowls of Chinese, Cambodian and Vietname
home cooking. It is tremendous soup, in size, flavo
and content. And the prices are pocket change. •
Bayard St. (212-406-2292). (I) ($)

★ **Bouley Bakery**
Love him or hate him, there's no denying that the f

Photograph by Patrik Rytikang

nously obstreperous David Bouley—bouncing be- ween this kitchen and Danube—gets the job done. nd his loyal clientele gratefully lap it up in the thereal form of degustation menus revolving round superlative seasonal ingredients like skate teamed with fresh chamomile, say, or organic baby amb with eggplant moussaka. • 120 W. Broadway (212- 64-2525). (M–E)

★ Chanterelle
he Waltucks, Karen and David, have specific ideas bout how to make an evening unforgettable. The valls are without art. You will hear no music. Chairs re huge; plates are, too. The goal is to get you to oncentrate solely on who you are with and what ou are about to be presented—the stunning juxta- ositions of David's quail and star anise, lamb with umin crust, crabs in ginger and strawberry mille- euille with elderflower sorbet. • 2 Harrison St., at Hud- on St. (212-966-6960). (E).

★ City Hall
hef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, ut he can't help refining it, too. The triple-tier Chrysler" shellfish highrise is global gluttony via he jet stream. Chesapeake she-crab soup is creamy erfection. But go for the marvelous double steak n the bone, a behemoth served stunningly rare. • 131 uane St. (212-227-7777). (M–E)

ivine Bar
he jewel-toned Financial District branch of the opular Turtle Bay bar and lounge serves the same xtensive selection of wine, and a similar menu of ppetizer-size plates. Selections include a barbecued- uffalo sandwich, shrimp satay with hoisin sauce, and wild-mushroom quesadilla. • 55 Liberty St., second fl. 212-791-wine). (I–M)

he Greatest Bar on Earth
his, the most casual component of the Windows on he World complex, has become a popular meeting pot for downtown office workers and, of course, ourists. The view, obviously, can't be beat, and the nacky menu includes bites like fried calamari, bar- ecued ribs, and sushi. • 1 World Trade Center, 107th loor (212-524-7000). (M)

ubbio
ecorated with imported tapestries and pottery neant to evoke a medieval Umbrian hill town, this pacious TriBeCa restaurant features a seasonal Italian nenu that strives to avoid culinary clichés. Choices nclude pork medallions with stewed cabbage and moked ricotta, and lamb carpaccio with olive pesto. 223 W. Broadway (212-334-8077). (M–E)

udson River Club
rom this Frank Lloyd Wright–ish dining room in e World Financial Center, you can see the Statue of iberty and Ellis Island. But your attention may very ell be diverted by the eye-catching American od—seafood sausage with white beans, potato- nd-truffle ravioli, seared yellowfin tuna with aramelized foie gras—right in front of you. • 4 orld Financial Ctr. (212-786-1500). (M–E)

orton's of Chicago
he second New York location of the national steak- ouse chain. Portions are huge and the quality is onsistent. And in case you hadn't noticed, beef is ack. Again. • 90 West St. (212-732-5665). (E)

★ Next Door Nobu
et in a stunningly clever David Rockwell–designed om as homespun as it is elegant, Nobu Matsuhisa's mpler version of his South American–flecked Asian oking matches its décor by making Nobu's genius en more accessible. The only thing we'd change is e no-reservations policy. Come early, come late, me on Monday. Come Saturday, if you're nuts. • 5 Hudson St. (212-334-4445). (M–E)

★ Nobu
here is not another experience like it in town. obu Matsuhisa is a chef of such wondrous origi- ality that nothing on his menu is merely as it reads. ach dish reinvents your definition of what it should ste like. Teensy oysters make your eyes pop. Bonito othes the throat like sable. Seaweed sparkles. The ke trees aren't necessary. Two bites and you're in den. • 105 Hudson St. (212-219-0500). (M–E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match the preparatory skills of the women who work the kitchen. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton Street (212-614-6960). (M)

Spring Street Natural
Before SoHo was *SoHo*—and aeons before anyone even conceived of NoLIta—this health-food hub was turning out mostly organic, life-sustaining fare, very similar to its present menu of grilled fresh fish, free-range poultry, and soy every which way. • 62 Spring St. (212-966-0290). (M)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

★ Zoë
The tables here are always jumping, cranked up with the buzz of post-orgasmic shoppers and SoHo tourists savvy enough to find their way to some of the best fussy American food in New York. Chef Kevin Reilly, whose mission is to keep the prize-winning all-American wine list in mind as he designs the menu, is properly obsessed with seasonal ingredients. And just-baked cookies, still warm from the oven, evoke memories of Mom. • 90 Prince St. (212-966-6722). (M–E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Clementine
John Schenk whisked and chopped his way from Gotham Bar and Grill to West Broadway, mad.61, the Monkey Bar, and, finally, his own swank Greenwich Village corner, where he serves the soulful, sophisticated food that made him famous: sticky off-the-bone spare ribs with fried green tomatoes, luscious chilli-rubbed pork loin, and his signature cod on mashed potatoes. • 1 Fifth Ave. (212-253-0003). (M–E)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill
Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (M–E)

★ Il Bagatto
Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I–M)

★ Il Buco
Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (I–M)

★ 2nd Avenue Deli
A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Avenue (212-677-0606). (I–M)

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you

leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Bar Pitti

Located on one of the few tracts of sidewalk actually wide enough to accommodate an outdoor café, Pitti's languid allure is something you normally get to enjoy only while carrying a passport. The kitchen produces superlative Tuscan fare: grilled chicken with lemon and endive, cool panzanella (bread salad), super liver veneziana, and the best veal meatballs you've ever had. • 268 Sixth Ave., nr. Bleecker St. (212-982-3300). (M) ($)

★ Da Silvano

Few of the fervent regulars here—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M–E)

Jekyll & Hyde

This boisterous Village restaurant bills itself as a "haunted explorers' club," offering interactive entertainment and—so that famished explorers may keep up their strength—a menu of American fare including "voodoo-spiced" Cajun steak. • 91 Seventh Ave. S. (212-989-7701). (I–M)

Villa Mosconi

Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 Macdougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

★ Campagna

The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ City Bakery

No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I–M)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Gramercy Tavern

Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

Madison Bistro

What every neighborhood needs: a casual spot for French classics like escargots, steak-frites, and bouillabaisse. Open-faced sandwiches called tartines are available at the bar, as are rustic French wines poured from imported oak barrels. • 238 Madison Ave., nr. 37th St. (212-447-1919). (M)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Metro Fish

Hearty fish dinners with all the fixin's in a nautical setting. Live lobsters, crabs, and other fresh seafood platters are simple, satisfying, and reminiscent of the sort of shore dinners served in seaside towns along the Northeast coast. • 8 E. 36th St. (212-683-6444). (M)

Metronome

This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Mi

A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

Rossini's

This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accomodates private parties. • 108 E. 38th St. (212-683-0135). (E)

★ Tabla

It's diminishing to categorize Floyd Cardoz's clea Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pe compote as nouvelle Delhi; he's gone and forged deliriously satisfying union of this country's produc with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensiv menu at the Bread Bar downstairs aspires less t break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom recipe for beef assad, otherwise known as "Indian p roast." • 11 Madison Ave. (212-889-0667). (M–E)

★ Union Pacific

Maybe if this were a less self-effacing restaurant, le content with its serenity and more intent on trumpeting its singularly inventive chef, Rocco DiSpirit more people would know how successfully it riva its real rivals. But that would miss the point. One h to admire the confidence to serve tuna with yuz and fresh wasabi cool as a breezeway in Aruba, th brashness of sautéing skate in lime-pickled Swi chard, and the chic to place a peck of pickled peppers round a rich and rousing pheasant without bellowing out "Ba da boom!!" nightly on the TV Foo Network. • 111 E. 22nd St. (212-995-8500). (E)

★ Union Square Cafe

Nowhere else are uncommon combinations such rhubarb-blood-orange chutney and wasabi mash potatoes so seamlessly incorporated into dishes (so to never frighten the buttoned-down natives). Surprisingly, vegetarians will eat better here than at an of their hallowed haunts. The bar is a great place t lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th S (212-242-4020). (M–E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar

This national chain invades Manhattan's fresh scrubbed and reinvented 42nd Street with an eage to-please, affordable menu heavy on burgers, stea and fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

Chelsea Bistro & Bar

This friendly bistro became a neighborhood hango virtually the day it opened. Try the delicious hang steak and lamb shank, and experiment among t 200-odd wines on the well-chosen list. • 358 W. 23 St. (212-727-2026). (M).

Hush

Part bar, part nightclub, part restaurant. If you fi that last part the most interesting, you'll apprecia the New American menu, served in shareable po tions. • 17 W. 19th St. (212-989-4874). (I–M)

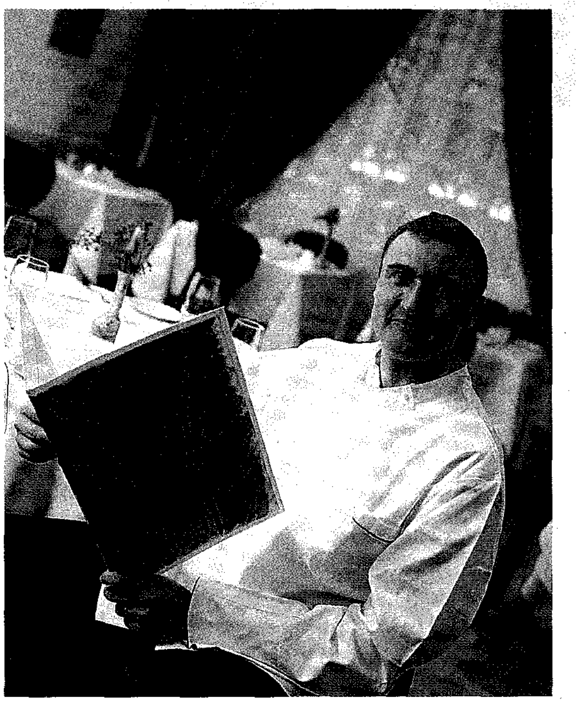
★ Mesa Grill

It's a clumsy room. But just keep your head dow and don't stop eating—Bobby Flay's mastery of t spicier things in life keeps getting more polished a exciting. Ribs, tomato-tortilla soup, shrimp-an corn tamale, blue-corn-crusted snapper, and pa

Opening

The Young Man and the Sea

Chef Cyril Renaud grew up in Brittany, where the world's most coveted sea salt is harvested by hand. But naming his restaurant **Fleur de Sel** after the oversize crystal isn't so much an ode to sodium as an homage to his Breton birthplace, where he bega a career that took him to Cellar in the Sky, Bouley, La Caravelle, and finally a place o his own, decorated with Impressionist watercolors he painted himself. And not onl has he devised the $52 prix fixe menu, featuring daily-changing French fare like parsni soup with chestnut-truffle ravioli, and roas cod with Concord grapes and lobste sauce—he's painted the menu covers, to (5 East 20th Street; 212-460-9100.)



Photograph by Bruce Ka

toasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-307-7400). (E)

Ohm

An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Red Cat

Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-Amer- can menu. The quick saute of zucchini with toasted almonds is something your mother would never have magined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta

Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers antipasti, alads, pizzas, and pastas—over two dozen of them. • 20 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of hem—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

Opening

Pushing Fifties

Now that we're obsessed with fifties furniture, why not fifties food? That seems to be the thinking behind **ike**, a new East Village lounge equipped with a George Nelson "Marshmallow" sofa, sconces "in the style of" Charlotte Perriand, and a list of classic pre-Cosmo cocktails. Chef Scott Gerow scoured *Betty Crocker's Picture Cook Book* and *The Joy of Cooking* to research his menu of retro re-spins like shrimp-and-crab dip with melba toast, deviled eggs, and cornflake-crusted fish sticks. Too revisionist for you? Take your pick of Swanson TV dinners, including the decade-defining Salisbury steak. (103 Second Avenue; 212-388-0388.)

43rd–56th Streets, East Side

★ Della Femina

t might be easier to score a table here than at the in- amous ad man's East Hampton address, but don't ead too much into that: chef Kevin Penner's souped-p seasonal American menu tastes just as good in the 12 area code. There's a little country and a little city n his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And ou can almost smell Georgica beach in the lobster oll. • 131 E. 54th St. (212-752-0111). (E)

ivine Bar

his East Side establishment is all things to all peo- le: a cigar bar, a wine bar, a tapas lounge, and a ca- ual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st t. (212-319-9463). (I–M)

★ The Four Seasons

hey're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would e if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

★ Fresco

A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

L'Actuel

Mosaic tiles, sand-blasted mirrors, beechwood accents, and mohair and suede upholstery lift this French restaurant located at the Kimberly out of hotel-restaurant anonymity. Equally enticing are Michelin-starred chef Jean-Yves Schillinger's grazing menu: foie gras with black cherries, marinated shrimp skewers, excellent tartes flambées, plus a full raw bar. • 145 E. 50th St. (212-583-0001). (M–E)

★ Le Cirque 2000

It took him almost a year to get the Byzantine elements of his gastronomic big top to snap into place, but Sirio Maccioni's Le Cirque 2000 is finally a startling production of urbane dexterity. But with chef Sotha Khunn and pastry chef Jacques Torres soon to take their simultaneous leaves, we'll have to wait and see whether ringmaster Maccioni can continue to dazzle us with this high-wire act. We're betting he can. • 455 Madison Ave. (212-303-7788). (E)

★ Le Périgord

A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. So it's surprising amidst all this tradition to find such modern food—fresh herbs, seasonal produce, and a flair for global flavors in dishes like herbal arctic char terrine with coconut emulsion and ginger oil. • 405 E. 52nd St. (212-755-6244). (E)

★ Lespinasse

Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Michael Jordan's The Steak House N.Y.C.

If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs and no matter how far you travel. And you're surrounded by the most spectacular restoration this city has seen in years. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar

A swanky renovation by David Rockwell and chef Andrew Chase's inspired New American menu have infused this midtown landmark with a new spirit. Plus there's nightly piano music and a special cocktail-hour canapé menu, to be enjoyed in the adjacent monkey-mural bar. • 60 E. 54th St. (212-838-2600). (E)

Morton's of Chicago

This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. • 551 Fifth Ave., at 45th St. (212-972-3315). (E)

Nino's Positano

An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana

You might call Rick Moonen a conservationist. We call him a tease. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as it is about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance, with real acid oomph. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

Oscar's

A contemporary American brasserie named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. • Lexington Ave. at 50th St. (212-872-4920). (M)

★ Peacock Alley

In this cushioned cocoon of a dining room off the

hotograph by Bruce Katz.

lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M–E)

B. Smith's
Barbara Smith, who launched her culinary empire around the corner, is now ensconced on Restaurant Row, where she feeds a theatergoing clientele her own version of global cuisine, from Thai-spiced wings and Saigon shrimp rolls to the evocatively named "so slow roast dry rub buttah ribs." Live jazz Friday and Saturday night. • 320 W. 46th St. (212-315-1100). (M)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

★ Estiatorio Milos
Eating in this lofty Greek seafood restaurant isn't exactly fishing for supper, but it's the closest you'll come in midtown Manhattan. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. Which leads to a minor quibble: The menu lists prices by the pound—$25 for the Florida pompano, $32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessing weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

Flûte
A wide selection of champagnes—including a dozen available by the flute—and high-grade snack food like caviar, smoked salmon, and Maison du Chocolat confections, make this former speakeasy a popular late-night destination and a perfect space for private parties. • 205 W. 54th St. (212-265-5169). (M–E)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin
Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

Les Pyrénées
French Provençal cuisine. Cassoulet from Toulouse is recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. • 251 W. 51st St. (212-246-0044). (M)

★ Local
If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M–E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). (M)

★ Redeye Grill
This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M–E)

Sitar Indian Cuisine
This casual restaurant attracts office workers and tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. • 58 W. 56th St. (212-581-1155). (I–M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

The Supper Club
Dine, dance, and dress up at this Art Deco re-creation of a forties-era supper club, complete with a seventeen-piece big band and culinary classics like oysters Rockefeller, lobster thermidor, and Dover sole á la meunière. • 240 W. 47th St. (212-921-1940). (M–E)

Trattoria Dopo Teatro
Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops and risotto with baby shrimps. The dining room is decorated with Italian cinema stills and single-minded connoisseurs can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Zanzibar
The crowd at this loungy Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave; nr. 45th St. (212-957-9197). (M)

57th–60th Streets

Armani Café
This stylish midtown haven for weary shoppers on the sixth floor and rooftop terrace of the Emporio Armani boutique offers fresh salads, al dente pastas, sandwiches, and entrée specials like chicken breast with lentils. • 601 Madison Ave., nr. 57th St. (212-715-0500). (M)

Astra
The D&D Building's unofficial commissary has stellar view, a menu devised by Charlie Palmer, and i open to the public for lunch only. Try grilled salmo niçoise, purée of wild mushrooms, and the Astr Blast—a dressed-to-kill BLT. • 979 Third Ave., nr. 58t St. (212-644-9394). (I–M)

★ Brooklyn Diner U.S.A.
If this is how owner Shelly Fireman chooses t memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won' complain. It's comfort-food heaven: big portions o exuberantly non-diet Americana like pigs in a blanket and a ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaron and cheese. • 212 West 57th Street (212-581-8900). (M)

★ Felidia
In between writing cookbooks and taping segment of "Lidia's Italian Table" for PBS, Lidia Bastianich the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion o Italian cooking. But chef Fortunato Nicotra deserve credit for a new breath of energy at the range. Sauce are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and oliv oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaime Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortabl *and culinarily sophisticated at the same time.* Heart dishes include gnocchi in duck ragù, braised sho ribs with a semolina custard, and wood-grilled tun with fresh horseradish. The hot chocolate has a cu following. • 11 W. 60th St. (212-956-4600). (M–E)

Jennifer's Restaurant
This casual Italian restaurant, a welcome refuge fo tourists and local businesspeople, serves well-prepared classic Italian-American dishes, includin shrimp stuffed with crabmeat, and linguini wit whole lobster in a garlicky tomato sauce. • 117 W. 58t St. (212-397-4256). (M)

★ March
If you're not in the mood, March can seem awfull precious. Your meal a succession of intricatel thought-out small courses (either four or seven) Shards of grilled duck in a tart shower of lime an mango, for instance. Service that almost gets a tissu to you before you've sneezed. But should there com a time when you want to be surrounded by peopl who have every right to their effusive confidenc Wayne Nish and Joseph Scalice offer one of Ne York's most deliciously covert seductions. • 405 58th St. (212-754-6272). (E)

Nirvana
The only Indian restaurant with a superb fifteenth floor-view of Central Park and a varied menu Bangladeshi and Pakistani specialties. Sample from selection of curries, kormas, kababs, and vegetaria dishes. • 30 Central Park So. (212-486-5700). (M)

★ The Russian Tea Room
If he hasn't been lionized as a landmark himsel Warner LeRoy certainly deserves a Landmar Preservation Commission crown for polishing up th fanciful red and green frippery of the Russian T Room with so little trauma. Whether you love hate the trout swimming inside the acrylic bear, yo can't fault dishes like borscht and Georgian-spice seared halibut. • 150 W. 57th St. (212-974-2111). (E)

Above 60th Street, East Side

Cafe Crocodile
A French Mediterranean bistro with dishes rangi from Provençal to Moroccan in an intimate, roma tic townhouse crowded with flowers and oil pain ings. Attracts serious foodies from the neighborho and the occasional gaggle of well-informed Eur tourists. • 354 E. 74th St. (212-249-6619). (M)

★ Cello
Owner Jacques Le Maguéresse has chosen every a pointment (Bernaudaud dishes, monochromat

flowers, and almost reflective mahogany walls) to serve as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Eli's Restaurant

It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

★ Etats-Unis

Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

★ Fireman's of Brooklyn

Shelly Fireman, the man behind midtown's nostalgic Brooklyn Diner, expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and something called the "lobster shanty" (an outsize beauty buried under a hill of fried onion ribbons). Landlubbers go for "Bubba Fireman's chicken." • 1081 Third Ave., nr. 64th St. (212-838-7570). (M)

Hi-Life Restaurant & Lounge

A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's round booths are so big and luxurious they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. • 1340 First Ave., at 72nd St. (212-249-3600). (M)

★ Lobster Club

If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M–E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M–E)

Pig Heaven

A sleek change in décor has given this Chinese-American specializing in freshly prepared Cantonese and Sichuan classics a second wind. Favorites include the scallion pancakes, Peking duck, panfried dumplings, and, of course, the porcine specialties. • 1540 Second Ave., nr. 80th St. (212-744-4333). (M)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Seventh Regiment Mess

Who knew that you can actually eat dinner on the fourth floor of the Armory, a brick-walled fortress, originally decorated by Louis Comfort Tiffany and Stanford White? A hunting-lodge motif provides the proper historical backdrop for a moderately priced menu of pastas, salads, sautéed chicken, rack of lamb, and a sandwich quaintly called the "dagwood." • 643 Park Ave., at 66th St. (212-744-4107). (I–M)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiato-

Data

Come Out on Thanksgiving

We won't question your motives. Maybe you were planning your menu all year, pursuing the perfect organic free-range turkey, clipping kabocha-squash recipes, taping Martha. And now, due to some unforeseen circumstances—kitchen-remodeling delays, say, or Aunt Ethel's promise to bring slides of her trip to Amish country—the thought of spending the day basting a bird has lost its allure, and booking a table doesn't seem so depraved. Here, then, with apologies to Norman Rockwell, the Pilgrims, and Aunt Ethel, are a few places where you can celebrate on November 23. R.P.

HOLIDAY HELPER	THE HARVEST BOUNTY
JUdson Grill 152 West 52nd Street (212-582-5252)	Chef Bill Telepan's four-course dinner ($68; $39 for children's menu) should please everyone (except perhaps your vegan daughter, home from Oberlin for the weekend). Dinner begins with squash soup with crème fraîche and quince, followed by a choice of four starters and entrées, both traditional (roasted organic turkey) and not-so (yellowfin tuna with a roasted-tomato-and-olive vinaigrette).
Beacon 25 West 56th Street (212-332-0500)	Chef Waldy Malouf's restaurant has something even the best cook in the family can't match: an open wood fire for roasting Maine Belon oysters, New York State organic turkey, whole trout, filet of beef, and venison chops. Four courses include a tasting plate of desserts, and there's a special selection of Rieslings and rosés. ($65; $30 for children.)
Molyvos 871 Seventh Avenue, near 55th Street (212-582-7500)	Celebrating a traditional American holiday at a traditional Greek restaurant sounds about as good as spending Christmas in Vegas. But why not? After all, you've already broken the most sacred Thanksgiving commandment by leaving the house. A $39 four-course menu features slow-roasted turkey à la Greque, pastitsio (a pasta casserole with ground lamb and yogurt béchamel), and two other dishes you may have difficulty pronouncing.
District 130 West 46th Street (212-485-2999)	Chef-partner Sam DeMarco's new theater-district restaurant puts on its first big holiday display with a $42 four-course menu, including choices like a forest-mushroom-cannelloni appetizer and turkey "osso buco" with all the necessary accoutrements. And if you plan on eating to the point of immobility, book a room upstairs in the Muse hotel.

stration by Rob Blackard.

MILLIONS OF STEPS
IN THE RIGHT DIRECTION.

Hundreds of thousands of people will be doing the MS Walk, because the dollars raised help to find a cure and provide programs for people with MS—a chronic, often disabling disease. The physical effects of MS are totally unpredictable, but the one thing people with MS can count on is the help of the National MS Society, and people like you.

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Solutions to last week's puzzles

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rio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, o come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tin tabletops, and the menu shifts to sophisticate French-American fare like sweetbreads, foie gra terrine, and crisp roast duckling. Chef-owne Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ic cream in the summer.• 520 Columbus Ave., a 85th St. (212-579-3194). (M)

Hi-Life Bar & Grill
Big-city brasserie with retro feel—*and* a sushi ba During the week, an overstuffed banquette and th oversize goldfish tanks provide a cozy refuge for th neighborhood. Fine food that ranges from steame dumplings to strawberry sundaes. After dinner ever weekend, a D.J. tilts the place toward a party. • 47 Amsterdam Ave., at 83rd St. (212-787-7199). (M)

★ Jean Georges
Nothing and no one at Jean Georges steals cente stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you'r okay with such divine supplication, prepare to b open-mouthed whenever you're not chewing Nothing you encounter will fail to dazzle, fro the simplest dish of asparagus and morels au jus t the unexpected combo of sweetbreads en cocott with ginger and licorice. • 1 Central Park West (212 299-3900). (E)

La Vela
A comfortable, unpretentious spot for Norther Italian food. Worth sampling are the zuppa c pesce, the risotto, and the wild-mushroom, black olive, and goat-cheese pasta. • 373 Amsterdam Ave nr. 77th St. (212-877-7818). (I)

★ Ruby Foo's
In what might be Auntie Mame's duplex durin her high mah-jongg period, the black-bean sauc is vibrant and the wok steamed lobster is worth it weight in jade. And regardless of where you si you have to walk down the Mamescent staircase a least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine t Columbus Circle. The prix fixe lunch buffet is bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61 St. (212-245-4444). (M)

Brooklyn

Casa Pepe
Mexican and Spanish fare meld in this elega restaurant, with garden dining in fine weather an a fireplace. The seafood-heavy menu finds be expression in the zarzuela de mariscos, pael marinera, and tacos Vera Cruz. • 114 Bay Ridge Av (718-833-8865). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, a creamed spinach. Apply for your own Peter Lug credit card, or bring cash. • 178 Broadway, at Bedfo Ave. (718-387-7400). (E) ($)

Queens

Water's Edge
Every table has a view of Manhattan. A quiet a elegant space to partake of fancy American fa like roasted-chestnut soup and red snapp poached in orange-saffron infusion with ba fennel and chervil. Jacket required. • 44th Dr. at t East River (718-482-0033). (E)

InConcert

Edited by Tara Pepper

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

lassical Music

centus Chamber Choir
e a cappella choir makes its New York debut with premiere of Pascal Dusapin's *Granum Sinapis* and rks by Schoenberg and Poulenc. 11/15 at 8. • Alice ly Hall, Lincoln Center (212-581-1365); $35.

cadi Volodos, piano
s only New York recital this season includes sonatas Schubert and Scriabin, Liszt's Ballade No. 2 in B inor and his *Hungarian Rhapsody No. 13*. 11/15 at 0. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-0); $17–$60.

semble 21
sents works by John Barraqué including his piano ata, and *Séquence*, a setting of texts by Nietzsche to sic for percussion, piano, harp, celeste, and strings. /15 at 8. • Miller Theatre at Columbia University, 0 Broadway, at 116th St. (212-854-7799); $17.

e New York Virtuosi Chamber Symphony
ghlights European composers in America with avinsky's *Three Walt Whitman Songs*, and the preere of *Little Gidding* by Ernest Bloch. 11/15 at 8. • Sylvia and Danny Kaye Playhouse, 68th St., bet. Park Madison Aves. (212-772-4448); $35–$50.

e New York Philharmonic
rin Maazel celebrates his 70th birthday with a o-week residency during which he will conct two programs: his own orchestration of Wagr's *Ring* Cycle, *Ring Without Words*, 11/16–11/18 8, 11/20 at 7:30, followed by Bruckner's Symony No. 8, 11/22–11/25 at 8, 11/28 at 7:30. • ery Fisher Hall, Lincoln Center (212-721-6500); -$86.

The Brooklyn Philharmonic
Presents two works from 1899, Schoenberg's *Transfigured Night* and *The Lay of the Love and Death of Cornet Christopher Rilke*, Frank Martin's setting of Rainer Maria Rilke's verse novel. 11/17–11/18 at 8. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100); $8.

Roberta Peters, soprano
Celebrates the fiftieth anniversary of her Metropolitan Opera debut with a recital including works by Donizetti, Puccini, and Tchaikovsky as part of Lincoln Center's "Great Performers" series. 11/17 at 8. • Alice Tully Hall, Lincoln Center (212-581-1365); $30–$45.

"Kidnapping in the Concert Hall"
Mauricio Kagel's new cantata dramatizes a hostage situation taking place offstage. Its U.S. premiere will be performed by the Schoenberg Ensemble and the Netherlands Chamber Choir in a program that also includes his *Midnight Piece*, set to texts from the diaries of Robert Schumann. 11/18 at 8. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); $17–$60.

The American Symphony Orchestra
Premieres of Philip Glass's Concerto for Double Timpani and a cello concerto by Harold Farberman are featured in a concert on "The Anxiety of Influence: Music as Historical Legacy" introduced by Leon Botstein. 11/19 at 3. • Avery Fisher Hall, Lincoln Center (212-721-6500); $19–$86.

Opera

The Metropolitan Opera
Die Rosenkavalier has its season premiere 11/16. *Turandot* will be performed until 11/25, *Die Zauberflöte* through 11/27, and *La Bohème* will close 12/5. *Fidelio* continues into the new year. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); $18–$180.

New York City Opera
Rhoda Levine's new production of *Rigoletto* continues this week, as do *Rinaldo* and *Figaro*. Performances Tues.–Thurs. at 7:30, Fri. and Sat. at 1:30 and 8. • New York State Theater, Lincoln Center (212-870-5630), www.nycopera.com; $25–$92.

Amato Opera
Il Trovatore continues until 11/26. Fridays and Saturdays at 7:30, Sundays at 2:30. • 319 Bowery (212-228-8200); $25, $20 seniors and children under 12.

Teatro Grattacielo
Presents the U.S. premiere of Riccardo Zandonai's *I Cavalieri di Ekebù*. 11/20 at 8. • Alice Tully Hall, Lincoln Center (212-581-1365); $25–$50.

Dance

The Parsons Dance Company
Premieres *Sea Side* and revives favorites including *Bachiana* and *Nascimento* with live music from the Elm City Ensemble. Through 11/26. Call for times. • New Victory Theater, 209 W. 42nd St. (212-239-6200); $10–$20.

Michael Moschen
Combines his signature performances of "Three Balls" and "Triangles" with new works in a show subtitled "touching the kinetics continuum." 11/14–11/26 at 7:30, matinees at 2. • Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $38.

Vicky Shick
Premieres *Still Lives*, in collabortaion with visual artist Barbara Kilpatrick. 11/15–11/18 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793); $18.

New York City Ballet
Opens its season with a benefit "Looking at Love" on 11/21 at 8, followed by performances of Balanchine's *The Nutcracker* 11/24–12/31. Please call for times or log on to www.nycopera.com. • New York State Theater, Lincoln Center (212-307-4100); $16–$85. Benefit tickets, $20–$100 performance only, $200 with cocktails, $800–$2,000 also including the Supper Ball.

Opera

arbo Slept Here

The Swedish writer Selma Lagerlöf's **Gösta Berling's Saga** made her the first woman to win the Nobel Prize in Literature, in 1909. Fifteen years later, a film version was widely acclaimed and introduced a sultry beauty named Greta Garbo to the screen. But when Riccardo Zandonai set the same story to music, the *Saga* came to a halt. Despite the composer's worldwide popularity, the mix of Mediterranean color and Scandinavian chill that was *I Cavalieri di Ekebù*—the adaptation that premiered at La Scala in 1925—was only a lukewarm success. "The musical textures and colors he created for this Swedish story were perfectly evocative of the bleak, desperate qualities of the characters," says conductor Robert Ashens. "It's the Wagner-like motif that sticks in the mind. But when a melody bursts forth, it's emotionally gripping and powerful." *Ekebù* may not have been huge in Milan, but it gets a crack at North America on November 20 in Alice Tully Hall, where Ashens will conduct a Teatro Grattacielo production. "The music is very expressive and colorful," Ashens says, "and the story is one where you see the ascent of being rejected by society to complete redemption." Tenor Gerard Powers, who will sing the Italian-language role of Giosta Berling (a depressed defrocked minister and alcoholic whose drinking drives away his lover), learned about much of his character through the film. "Even though his weaknesses take control of him and he falls into drunkenness because of his misery," says Powers, "there's a flame of goodness that still remains. He's an honorable man, but he's like anyone—he has his shortcomings." (See "Opera.") ROSE-ANNE CLERMONT

ograph courtesy of Royal Library Stockholm.

Nightlife

Edited by Ethan Brow

Concerts

Bon Jovi
11/16 at 7:30. • Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). Sold out.

Deftones
11/19–11/20 at 7:15. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $32.50–$35 (11/19 show sold out).

Foo Fighters
11/13 at 8. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $35.

"Fourth Annual Autumn Blues Festival"
11/17–11/19. Featuring Bobby Rush and Eddie Cusic and the New York debut of Super Chikan and the Acoustic Summit. • Symphony Space, 2537 Broadway, at 95th St. (212-864-5400). 11/17-11/18, $25; 11/19, $21.

"Great African Ball 2000"
11/19. Featuring Youssou N'Dour and the Super Etoile. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $35 in advance; $40 day of concert.

King Crimson
11/14 at 8. • Town Hall, 123 W. 43rd St. (212-307-7171). Sold out.

Morcheeba
11/15 at 8. • Town Hall, 123 W. 43rd St. (212-307-7171). $20–$26.50.

Pantera
11/17 at 8. With Kittie and Morbid Angel. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $35.

Ratdog
11/18 at 8. Featuring Bob Weir, Rob Wasserman, Ja Lane, Mark Karan, Jeff Chimenti, Kenny Brooks. Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $3

Small Stages

Arlene Grocery
11/13: Co 2; Delicate Awol. 11/14: The Racketeers 11/15: Tammy Faye; Galvanised. 11/16: Ernesto; th Taters. 11/17: Spreadhaus; Bunsun Honeydew. 11/18 Richard X Heyman; Perforated Head. 11/19: Epison ic & Friends. 11/20: Sam Hill; Morgan Taylor Roc Group. • 95 Stanton St. (212-358-1633). $.

B.B. King Blues Club & Grill
11/15: Robby Krieger. 11/19: Brian Wilson. • 243 W 42nd St. (212-997-4144).

Bottom Line
11/13–11/14: Tower of Power. 11/15: Richard Marx. 11/16: Gary Wright. 11/17: Tower of Power. 11/18: Suzanne Vega. 11/19: H Ketchum. • 15 W. 4th St. (212-228-7880).

Bowery Ballroom
11/13: Jayhawks. 11/15: Danilo Perez an the Motherland Project. 11/16: They Mig Be Giants. 11/17: Organic Grooves; Man o *Astroman?* 11/18: Dan Bern. 11/19: Cherr Poppin' Daddies. • 6 Delancey St. (212-53 2111).

Fez
Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playin for Time." 11/14: Professor & Maryann 11/15: Kornog. 11/17–12/30: Kiki Herb, "Jesus Wept." 11/20: Mark Mulcahy. Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
11/14: The Sea and Cake. 11/15: Eliade Ochoa. 11/18: Greg Brown. 11/20: Beb Gilberto. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the mos eclectic booking in town. Expect everythin from torch singers to underground hip hoppers to New Age composers. Monday "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Bever Bond. Wednesdays: Reggae music wit "Fever." Thursdays: Editors, scene-maker and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" wit D.J. MKL. 11/13 and 11/20: B.J. Ward. 11/15–11/1 Steven Berkoff in "Shakespeare's Villains: A Mastercla in Evil." 11/13: Jane Monheit. 11/14: Squonk Ope • 425 Lafayette St. (212-239-6200).

Knitting Factory
11/13: Bablicon; Volcano the Bear; Come Winte 11/14: Invisible Cities; B. Fleischmann; Styrofoa Data Thief. 11/15: Infesticons; Sonic Sum; Anti-Po Consortium. 11/16: Don Caballero. 11/17: Cinera ma; Lilys. 11/18: Hijokaidan+Solmania+Miki; Sawa guchi; Borbetomagus. 11/19: Elf Power. 11/20: N meansno; Removal. • 74 Leonard St. (212-219-3055). $

Makor
11/14: "Live From New York Songwriters Circle 11/15: D.J. Big Bad John. 11/16: Susan Werner; Tri Hamlin. 11/18: ulu; Chesterfields. 11/19: Manhatta School of Music Jazz Band & Orchestra; Open Jam 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Tuesdays in November: "Har core" with Misstress Formika. Fridays: Adam Rot 11/13: Bill Kirchen and Too Much Fun. 11/15: Tr Love; Richard Lloyd. 11/16: The Demolition Stri Band. 11/17: The Pop Tates; the Reducers. 11/18: T Fleshtones. 11/19: Kirk Kelly. • 99 Ave. B (212-982-251

Photograph by Leo All

Comedy

Thursday Night Live

Ahna Tessler (pictured, at left) and **Lauren Engel** (right) sit in identical beige armchairs in their St. Marks Place living room, explaining how they learned to make funny. "First we did this show called *The Murder Mystery Tour*," Tessler, 27, says, tugging on her remarkably leatherlike black plastic pants. "We wrote it on the way to our first college gig." "Well, I didn't really write it," Engel, 26, admits. "I slept. I had just moved to New York four hours ago." It was, they agree, a horrible show. "A bad joke," says Tessler. "Yeah," Engel says, "and then we did it for eight months." But that was years ago, when they were performing with two guys and living in two apartments. Since 1998, the roommates have had their own sketch-comedy show, *This Thursday*, at the Kraine theater (85 East 4th Street; 212-777-6088), featuring recurrent characters like the panhandlers who bum change to make prank phone calls, Engel as a weirdly on-target Neil Diamond, Tessler as a woman who attempts to copyright her facial expressions, and both of them as themselves. "We do a sketch about the time we sold tickets for our friend's show and we thought the reservation list was the comp list," says Tessler. "They were all so surprised they didn't have to pay." You will have to pay $5 to see one of their shows, which take place Thursdays from November 30 through December 14 at 10:30 P.M., but you will get a kazoo and some very big laughs.

ARIEL LEVY

Maxwell's
11/15: The Realistics; Stroker. 11/16: The New Mexicans. 11/17: Dan Bern. 11/18: The Real Kids. 11/19: No Means No. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
11/13: Sister 7; Josh Joplin. 11/14: Longwave; Stereobate. 11/15–11/16: Blue Rodeo. 11/17: Speedball Baby. 11/18: The Silos. 11/20: Unified Theory. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
11/13: Ray Ramos y Su Sonora. 11/15: Eddie Palmieri. 11/17: Marion Meadows. 11/18: Silvana Magda. 11/19: Scarface. 11/20: Paulitooy Su Elite. • 204 Varick St. (212-243-4940).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 11/18: The Slip. • 161 Hudson St. (212-386-3600). $.

Clubs

Centro-Fly
Once uncomfortably dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. And now that under-the-gun nightspots like Twilo and Vinyl have come to resemble a police state, Centro-Fly's relaxed vibe is more welcome than ever. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. The second Friday of every month: Long-running house party "N'Ice." Third Friday of every month: House party "Con-fusion" with talented out-of-town D.J.'s like Chicago's Pierre. Saturdays: Energetic house and big beat with Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. • 45 W. 1st St. (212-803-7859).

Limelight
The Limelight is officially back from the dead thanks to its powerhouse weekend nights, which see the likes of Detroit techno icon Jeff Mills and the trance heavies of the "Gatecrasher" crew grace the turntables. The mazelike club's renaissance comes just in time, as other megaclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. • 660 Sixth Ave., at 20th St. (212-807-7780).

The Roxy
The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: The Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its many and varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." 11/13: Los Amigos Invisibles. 11/17: Lisa Loeb. • 285 W. Broadway (212-941-0900).

Twilo
Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 11/18: Danny Howells; Junior Vasquez. • 530 W. 27th St. (212-268-1600).

Vinyl
Vinyl is still a dance-music purist's paradise, but the recent quality-of-life crackdowns have taken an enormous toll on the club's once extraordinarily open, unpretentious vibe: The invasive pat-downs at the door by security give the place a feel that's more Riker's Island than Paradise Garage. Wednesdays: "Little" Louie Vega spins at the relaxed, dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

The Warehouse
Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? 11/18: Andre Collins celebrates the release of his debut CD, *Five Boroughs of Dance*. • 141 W. 140th St., between Grand Concourse and Walton Aves. (718-992-5974).

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Performance

Space Cadets

Los Amigos Invisibles (pictured) might mix everything from Salsoul-esque disco to Latin funk on their second album, *Arepa 3000: A Venezuelan Journey Into Space*, but the project is hardly a tasteful example of world-music amalgamation. Instead, the band romps through a diverse blend of musics with a sensibility that's more punk rock than Putumayo. Their live show, coming to Shine on November 13, is likely to be just as riotous. (See "Clubs.")

Photograph by M. Chavez.

Jazz

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. 11/13: Cab Calloway Orchestra. 11/15–11/18: Ron Carter Nonet. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 11/14–11/19: Bob James Trio. • 131 W. 3rd St. (212-475-8592).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15; students, $10. • 131 Duane St. (212-227-7777).

Iridium
In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 11/14–11/19: "Spirituals to Swing" featuring Eric Reed, Donald Harrison, Craig Handy, Mark Whitfield, Vincente Arr, Carl Allen. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Lincoln Center" presents: "Swing That Music"
11/13 at 7:30. The Fifth Annual Awards Gala and

Benefit Concert featuring the Lincoln Center Jazz Orchestra with Wynton Marsalis. • Avery Fisher Hall, 64th St. and Columbus Ave. (212-721-6500). $35–$70.

"Jazz Insights: A Satchmo Centennial Celebration"
Lecture and performance series hosted by Arnold Jay Smith. All lectures begin at 7:45. 11/14: Marty Napoleon. • The New School, 66 W. 12th St. (212-229-5783). $35.

The Jazz Standard
A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 11/13: New Jazz Composer's Octet. 11/14–11/19: The Ray Bryant Trio. 11/20: The Steve Davis Quintet. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mon. and Tues.: Sam Ulano's Jazz Band. Wed.: Felix Swing Band; Alan Russell Big Jazz Band. Thurs.: Stan Rubin's Big Swing Band. Fri.: Simon Wettenhall's Oceanic Dixieland Band. Sat.: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
11/17: The Jazz Passengers. • The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Museum of Natural History, Central Park West at 79th St., American Museum of Natural History (212-874-3929).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565). $.

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. • 88 Seventh Ave. So. (212-242-1785).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sun.: Klezmer Sundays. 11/15–11/16: Danny Zamir. 11/17: Jim Black; Chris Speed; Skuli Sverrisson; Cuong Vu. 11/19: Golem. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 11/14–11/19: Bill Charlap Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 11/14: "The Blue Collar Show." 11/15: "The Goon Squad." 11/15–11/16: Mitch Fatel. 11/16–11/20: Mario Cantone. 11/17–11/19: Tommy Davidson. • 626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 11/13–11/19: Colin Quinn; Gregg Rogell; Wanda Sykes; Billy Burr; Robert Kelly; Tony Daro; Godfrey; Greg Giraldo. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 11/13–11/19: John Rizzo; Nancy Redman; Jerry Diner; Joe Mulligan. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Shows Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 11/17–11/18: Mitch Fatel; Mike Siegal; Greer Barnes. • 34 W. 22nd St. (212-367-9000).

"Spin Cycle Comedy"
Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. 11/17–11/18: Gregg Rogell; Orny Adams; Patti Rosborough. • 236 W. 78th St. (212-595-0850).

Performance

Sea Here

The airy, jazzy sound of Chicago's **The Sea and Cake** (pictured) has been dubbe "post-rock" by music critics looking for the next big *post*-thing. But the group' great new album *Oui,* which encompasses everything from Brazilian music t Stereolab-style electronica, surpasses their post-rock contemporaries, who'v succumbed to mediocre improvisations and still-born atmospherics. November 1 at Irving Plaza, the Sea and Cake will provide a typically quiet, meditative performance punctuated by the searing intensity of the group's musicianship. (Se "Small Stages.")

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in i cozy environs. (Early shows Tues.–Sat., late shows Fr and Sat.) Sun.: 11/19: Brunch with Judy Barnet Through 11/25: Susannah McCorkle. • 59 W. 44th S (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intima cabaret space. Mon. at 8: Jim Caruso and Billy Stritc 11/19: Marta Sanders. • 450 Park Ave. So., at 30th S (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the ea ly set with Eddy Davis & His New Orleans Jazz Ban at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212 744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrate her fourteenth year at the Cafe Pierre with a speci program called "Fascinating Rhythms: 50 Years American Popular Song and Jazz." Sun.–Mon., Nan cy Winston sings and plays piano. $19 minimum; jack et and tie required. • Fifth Ave. at 61st St. (212-940-8195

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11: Sinatra imper sonator Cary Hoffman, backed by Stan Rubin eleven-piece big band. $20 cover; two-drink mini mum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening overwrought Broadway fare than some understat cabaret? Fridays in November and December: "Th Next Big Broadway Musical." Saturdays in Octobe Ron Poole. Sundays in November: Scott Coulte 11/18: "Judy Garland Live" with Tommy Femia. • 34 W. 46th St. (212-757-0788).

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency H tel shares the room with the restaurant 540 Park. Tick ets are $50 Tues.–Fri.; $75 for the early show on Fr day and all shows on Saturday; $50 food-and-drin minimum. Through 11/25: Barbara Cook. • 540 Pa Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
The theater district's newest post-show snuggery, rig next door to an overwrought Russian restaurant–steer clear of the dagger-toting Cossack doormen a you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 a 11. $30 cover; $15 minimum. • 365 W. 46th St. (21 586-0244).

Judy's
This cozy and friendly piano bar features two perfo mance spaces, a fine menu, and a weekly gig by Ju herself. 11/13: Elain St. George. 11/14: Kathy Kell her. 11/15: Joan Anne Maxham. 11/16: Debbie Less 11/17: Aaron Lee Battle; Elaine St. George. 11/1 Judy Kreston and David Lahm; Evy Scheff. 11/19: S san Barth; Lainie Cooke; Nicci Nicholas. • 169 Eigh Ave., bet. 18th and 19th Sts. (212-929-5410).

Photograph by Susan Anders

TheMix

Edited by Boris Kachka

Radio Highlights

"New York & Company"
Tom Segev discusses his book *One Palestine, Complete;* saiah Sheffer, Kate Burton, and Charles Scribner III alk about their upcoming readings of *The Great Gatsby* at Symphony Space; and Simon Reeve, auhor of *One Day in September,* discusses the 1972 Olympics massacre. • 11/16, noon–2 P.M. WNYC, 820 AM.

"Studio 360"
Kurt Andersen's third episode explores the confluence of mythology and modern culture through movies, role-playing games, heavy metal, and other pop forms. Guests include sci-fi novelist Ursula Le Guin and mythology historian and novelist Marina Warner. • 11/18, 10–11 A.M. WNYC, 93.9 FM.

The Acoustic Summit"
WFUV broadcasts Symphony Space's concert, including the U.S. debut of the Acoustic Summit and fellow new-school-blues man Alvin Youngblood Hart, live. • 1/18 at 8 P.M. WFUV, 90.7 FM.

Lectures and Panels

Learning From the Last War: The Media and he Military"
The Museum of Television and Radio's three-day, four-part seminar series covers the radio and World War II; television and Vietnam; the "real-time" Gulf War; and "The Next War," focusing on technology and international politics. Speakers will include Walter Cronkite, Morley Safer, and Roger Ailes. • "The World War II Generation": 11/14 at 6 P.M. "The Vietnam War": 11/15 at 6 P.M. "The Gulf War and Beyond": 11/16 at 12:30 P.M. "The Next War": 11/16 at 6 P.M. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6715); $10 per seminar.

"A Taste of Paradise: Jewish Visions of Utopia"
Between film and television screenings about such movements as urbanism, socialism, and Zionism, the Jewish Museum's Aviva Weintraub and Baruch's Alisa Solomon discuss these diverse isms. • 11/14 at 6:30 P.M. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3337); free with $8 museum admission.

"Reel Pieces: Meryl Streep"
Annette Insdorf, director of undergraduate film studies at Columbia, interviews the famous actress. • 11/14 at 7:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-966-1100); $20.

Anarchists Discuss "Steal This Movie"
The Libertarian Book Club's Anarchist Forum screens this summer's Abbie Hoffman bio-pic before hosting a discussion of its accuracy and potency, to be moderated by the late Yippie's friend Mayer Vishner. • 11/14 at 7:30 P.M. Brecht Forum, 122 W. 27th St., tenth floor (212-979-8353); free.

"White House Transitions"
Among the many unanswered questions: who actually won? Jack Watson, Carter's former chief of staff, discusses the process as the Lifelines Center's "Election 2000" lecture series continues. Dinner is served afterward. • 11/16 at 6:30 P.M. The Lifelines Center at All Souls Church, 1157 Lexington Ave., at 80th St. (212-998-1708); $15 dinner.

"Philip Johnson & Texas"
Architect Frank Welch, who wrote the book, lectures and shows slides about the world-famous architect's extensive work in the state, documenting Johnson's impact on Texas and vice versa. • 11/17 at 6 P.M. The Urban Center, 457 Madison Ave., at 51st St. (R.S.V.P. to 212-935-3960); $8 advance, $10 day of event.

"Synagogues Without Jews"
Rivka and Ben-Zion Dorfman, authors of *Synagogues Without Jews and the Communities That Built Them,* lecture and show slides of abandoned synagogue art and architecture in more than 30 Central and Eastern European neighborhoods. • 11/19 at 2 P.M. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3211); free with $8 museum admission.

Za Choeje Rinpoche
Recognized by the Dalai Lama as a reincarnate teacher at the age of 17, Rinpoche lectures on how to bring the basics of Buddhism into contemporary daily life. Proceeds go toward medical projects in Tibet. • 11/19 at 4 P.M. Jewel Heart, 260 W. Broadway (R.S.V.P. to 212-579-0670); $25.

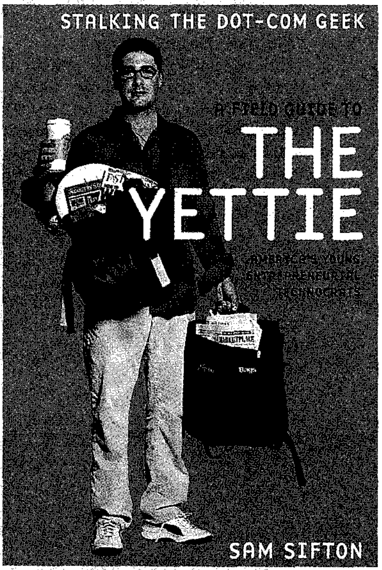
Arthur M. Schlesinger Jr.
Charlie Rose interviews the Pulitzer-winning historian and recent author of *A Life in the 20th Century: Innocent Beginnings, 1915–1950,* the first volume of his long-awaited memoirs. • 11/19 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-966-1100); $20.

In Print

Die, Yettie Scum

As **Sam Sifton** points out in his new book, *A Field Guide to the Yettie,* even if hippies and yuppies no longer run rampant, their imprint is here to stay. Likewise, our newest archetype, the young entrepreneurial technocrat (Yettie), whom Sifton loosely defines as "anyone who can't explain to his mother what he does for a living," has already gotten his muddy paw prints on our culture, and Sifton, an editor at *Talk,* doesn't think we'll be able to shampoo them out. "We're never going to go back to a time when people wear Brooks Brothers suits to work at *New York* Magazine or Joey's Advertising Shop or Usedpanties.com. We're now in the era of youth-positive casual business," he says. And just as plenty of people who weren't particularly countercultural had long, greasy hair in the seventies, plenty of people who spend most of their time offline are becoming Yettified. "You didn't have to work at Brown Brothers Harriman to be a yuppie," Sifton says. "Some glorified bank teller in Ohio who occasionally did cocaine probably looked a lot like a yuppie." So does that mean there's no escape from the tentacles of the New Economy? "Of course, there's always going to be some guy who's nailing widgets to poles and calling it art in Williamsburg. But does that person have a Website? Probably." But if hippies were about giving peace a chance, and yuppies were about greed being good, what, besides cargo pants, are these Yetties really getting at? "The real ethos," says Sifton, "is: *I am smarter than you are. Therefore I can do whatever I want.*" Sifton will be reading at Barnes & Noble Astor Place on November 16 at 7:30 P.M.

ARIEL LEVY


STALKING THE DOT-COM GEEK
A FIELD GUIDE TO
THE
YETTIE
AMERICA'S YOUNG, ENTREPRENEURIAL TECHNOCRATS
SAM SIFTON

The Written Word

William Wegman
The famed poser of weimaraners meets his fans and presents his latest dog book, *The Night Before Christmas.* • 11/14 at 4:30 P.M. Books of Wonder, 16 W. 18th St. (212-989-3270); free.

Harlem Renaissance Writers at the Apollo
Beginning another season of the Parks Department's "Great New York Writers in Great New York Places" series, readers from musician Guy Davis to *Soul Food* author LaJoyce Hunter Brookshire recite the works of Langston Hughes, Zora Neale Hurston, James Weldon Johnson, et al. A reception follows; proceeds benefit the Historic House Trust. • 11/14, 6–8 P.M. The Apollo Theater, 253 W. 125th St. (212-360-1378); $25.

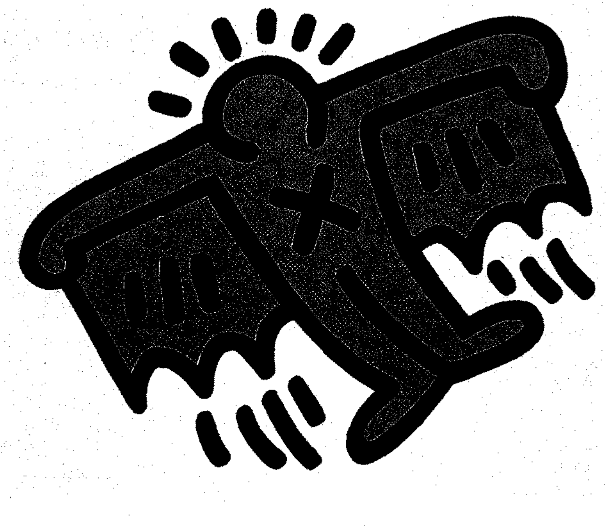
National Book Awards Finalist Reading
On the eve of its announcement of the 2000 award winners, the National Book Foundation hosts a reading of all the finalists' work—the vast majority to be read by the finalists themselves. Galway Kinnell and Kenneth Koch are among the poetry finalists reading; fiction finalists Francine Prose, Charles Baxter, Susan Sontag and others will read their work. And then there's children's literature, nonfiction, and wine and cheese—all the makings of a long and fascinating evening. • 11/14, 7 P.M. Tishman Auditorium, The New School, 66 W. 12th St. (Required advance reservations at 212-229-5488 or at the New School box office); $5.

Lynn Snowden Picket
The journalist and author of *Looking for a Fight,* about learning how to box at Gleason's Gym, will read from her memoir. • 11/14 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Happening

Factory Rebuilding

Some art lovers follow movements; others prefer individuals. Some are simply collectors playing the market; still others are drawn to the art world's wealth and prestige. The sixth annua **Art Walk NY**, devoted this year to Andy Warhol, covers all the bases. After a free mornin screening of Warhol's *Chelsea Girls* and a panel discussion among his friends, afternoon walking tours of 28 studios throughout lower Manhattan will satisfy both the cognoscenti (sel guided) and the uninformed (curator-led). Finally, an evening gala honoring Warhol—featurin an open bar, gourmet fare, and of course, celebrities—includes a live auction of the work c Warhol and his contemporaries, like Keit Haring's *Icon (Bat)*, 1990, (pictured). (Se "Festivals and Fairs" for details.)



Jacob Press and Amir Sumakai Fink
The co-authors of *Independence Park*, about gay men and their coming-out struggles in Israel, tell stories and read from their work. • 11/15 at 8 P.M. Jewish Community Center, 15 W. 65th St. (212-580-0099); $15.

Ted Berrigan's Sonnets
Jim Carroll, John Ashbery, and other authors will read from the late Berrigan's recently republished early work in its entirety. • 11/15 at 8 P.M. The Poetry Project, St. Mark's Church. 131 E. 10th St. (212-674-0910); free.

David Nevin
The author of *Eagle's Cry*, a work of fiction set in Jefferson's and Madison's America, will lecture about his work and sign copies at an appropriately historic landmark. • 11/16 at 6 P.M. Fraunces Tavern Museum, 54 Pearl St. (212-425-1778); free with $2.50 museum admission.

Jane Hamilton
The respected best-selling author of *A Map of the World* reads from her latest novel, *Disobedience*. • 11/16 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Sam Sifton
Sifton will read from and sign copies of his new book *A Field Guide to the Yettie: America's Young, Entrepreneurial Technocrats*. • 11/16 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Quincy Troupe and Sharon Olds
Troupe, two-time American Book Award winner, and Olds, poet laureate of New York State, team up to read from their poetry for Dia Center's "Readings in Contemporary Poetry" series. • 11/18 at 4 P.M. Dia Center for the Arts, 542 W. 22nd St. (212-989-5566); $6, $3 students.

"The Great Gatsby"
This week, the first of Symphony Space's three evenings devoted to a complete reading of Fitzgerald's novel features readers John Shea and Kate Burton. Further readings of the work will host Joe Morton, Cynthia Nixon, William Hurt, and Mia Dillon. • 11/20, 11/27, and 12/11, all at 8 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-1414); $20, $54 complete series.

Special Events

Tours

"Times Square and How It Got That Way"
A lesson in architecture, urban planning, theater history, and, of course, signage may lend some much-needed context to the puzzling transformations of Times Square. • 11/17 at 11 A.M. Meet at the northwest corner of 47th St. and Sixth Ave. (212-935-3960); $10.

"Literary Garrets of Greenwich Village"
Theodore Dreiser, Edna St. Vincent Millay, Edgar Allan Poe, Eugene O'Neill, e.e. cummings, and many others lived there. Find out exactly where on this focused tour. • 11/18 at 1 P.M. Meet in front of Jefferson Market Library, at Sixth Ave. and 10th St. (718-591-4741); $12.

Benefits

"Field of Dreams" Gala
Keith Hernandez hosts a benefit to help create an Alzheimer's assisted-living center at Cobble Hill Health Center. Joining him are emcee Bob Costas, honoree Bobby Valentine, and many other sports stars. • 11/14, cocktails at 7 P.M., dinner at 8 P.M. The Metropolitan Pavilion, 125 W. 28th St. (R.S.V.P. 718-855-6789, ext. 138); $1,000, or $200 standing-room-only without dinner.

Third Annual Chefs' Tasting
Eighteen top city chefs cook for the guests. In accordance with the charity (supporting camp scholarships to thirteen summer programs run by the Y), the venue will be transformed to resemble a camp tent. • 11/15, 7 to 10:30 P.M. The Metropolitan Pavilion, 125 W. 28th St. (R.S.V.P. 212-415-5476); $125 and up.

Fifth Annual "Do Something" Gala
With the help of *Rolling Stone* magazine, Do Some thing, a nonprofit that advocates youth volunteerisn honors Mary J. Blige and MTV Group president Jud McGrath for their awareness campaigns and charit work. • 11/16, auction at 5:30 P.M., dinner at 7 P.M., awards 8 P.M. Hammerstein Ballroom, 311 W. 34th St. (black ti R.S.V.P. by 11/14 to 212-523-1190); $1,000, $60 dessert onl

"Three Oranges: A Vintage Crop of Furnishings
Elle Decor co-sponsors the City Opera Thrift Shop evening of cocktails, shopping, and entertainmen Playing on the City Opera's upcoming productio *The Love of Three Oranges*, the company decorates th venue with every conceivable shade of orange, di playing antique and vintage furnishings. Guests ca buy decorative thrift items donated by top designer • 11/20, 6–9 P.M. City Opera Thrift Shop, 222 E. 23rd S (212-870-7710); $75 in advance, $85 at the door.

Festivals and Fairs

Art Walk NY
This daylong event, benefiting the Coalition for th Homeless and honoring Andy Warhol, begins with morning screening of Warhol's *Chelsea Girls* and panel discussion, moderated by Peter Jennings, wit editors of *Interview* magazine, actress Jane Holzer, an Warhol biographer Victor Bockris. The afternoon fea tures walking tours of 28 studios throughout low Manhattan, followed by an evening auction of to works by more than 150 artists and a reception wit open bar and gourmet dinner. • 11/18. Panel and scree ing, 11 A.M.–12:30 P.M., free; walking tours, 2–5 P.M., $75 se guided, $125 curator-led; auction and reception, 6:30–11: P.M., $200. Pier 59, Hudson River at 18th St.; shuttle bus for tours begin leaving at 1:15 P.M. (212-344-8420).

New York Book Fair
Get your discounted books and advice straight fro the publishers, who've donated a few employees a around 20,000 books to the fourteenth annual Ne York Book Fair to benefit Goddard Riverside, an U per West Side social-service agency. • 11/18, 10 A.M. P.M.; 11/19, noon–5 P.M. Goddard Riverside Community Ce ter, 593 Columbus Ave., at 88th St. (212-873-4448); fre

Christmas Fair 2000
Traditional gifts, yard-sale items, Christmas orn ments, homemade baked goods, and Santa greet A torians of all creeds at the Queens church's ann fair. • 11/18, 10 A.M. to 3 P.M. Good Shepherd Unit Methodist Church, 30-44 Crescent St., at 30th Rd., As ria (718-728-5182); free.

Exhibits

The City Shops
This new exhibit of the photographs of Mart Cooper and Fred W. McDarrah, sponsored by C Partners, documents commercial life in the city its storefronts. • Opens 11/19. Museum of the City of N York, 1220 Fifth Ave., at 103rd St. (212-534-1672); fr *with $7 suggested museum admission.*

Henry Luce III Center for the Study of Americ

Game Week

HOME ░ AWAY ▓

	Mon: 11/13	Tue: 11/14	Wed: 11/15	Thurs: 11/16	Fri: 11/17	Sat: 11/18	Sun: 11/19
GIANTS							DET FOX 1 P.M.
JETS							MIA CBS 4:05 P.M.
KNICKS		SEA MSG 10:30 P.M.	LAC MSG 10:30 P.M.		PHO MSG 9 P.M.		GS MSG 8 P.M.
NETS	POR FSNY 7:30 P.M.		MIA FSNY 8 P.M.			IND FSNY 8 P.M.	
RANGERS			MIN METRO 8 P.M.		VAN FSNY 10 P.M.	CAL MSG 10 P.M.	
ISLANDERS				LA FSNY 10:30 P.M.		SJ METRO 10 P.M.	ANA FSNY 8 P.M.
DEVILS		SJ FSNY 7:30 P.M.		BOS FSNY 7 P.M.		CAR FSNY 1 P.M.	

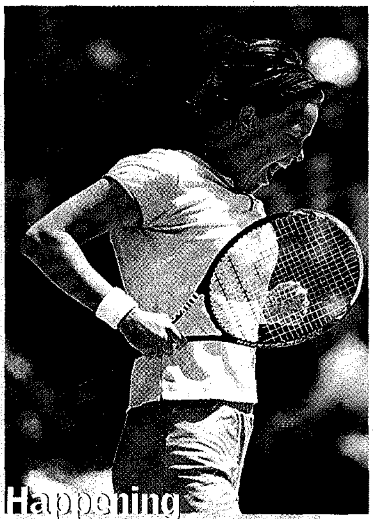
This page, courtesy of the estate of Keith Haring; opposite page, Adam Pretty/Allsp

Culture
A new museum opens in a floor of the New-York Historical Society, to display the Luce Foundation's fine- and decorative-art collection—long hidden in storage. Opening with the museum is an audio tour of New York history featuring voices from Walter Cronkite's to Michael Bloomberg's and Oscar de la Renta's. • Opens 11/17. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5, $3 students and seniors.

Sports

Turkey Classic Five-Miler and Junior Gobbler
Starts and finishes in Central Park on East Drive at 99th St. Numbers and T-shirts may be picked up at Niketown, 6 E. 57th St., 11/16–11/17 from noon to 7 P.M., 11/18 from 11:30 A.M. to 4:30 P.M., or on race day from 8 to 9 A.M. at the registration tent on East Drive at 97th St. Nonmembers $17, limited race-day entries $22. Junior races, of varying distances for different age groups (from toddlers to teens), are $6 for nonmembers. Visit the NYRRC Website, www.nyrrc.org, for more information and pledge forms for supporting the Bronx's All Hallows High School by participating in the race. • 11/19; junior races start at 8 A.M., the five-miler at 9:30 A.M. (212-860-4455).

Chase Championships
The sixteen top-ranked women, including Martina Hingis, Lindsay Davenport, and Venus and Serena Williams, face off in the Garden one last time—this annual women's-tennis world championship moves to Germany next year. Tickets: For group discounts, call 212-465-6080; for preferred seating, 212-465-6521; for individual tickets, 212-307-7171. Match schedule to be announced. • 11/13–11/19, Madison Square Garden (www.thegarden.com/chasechamps).



Happening

Court Spark

Men's tennis is sorely lacking in star quality these days; that's one reason we love to watch the women. Lindsay Davenport (pictured) returns to the Garden to defend her title in this year's **Chase Championships**, featuring the top sixteen world qualifiers, including Martina Hingis, Anna Kournikova, Monica Seles, and the Williams sisters. (See "Sports.")

WOLFF *Continued from page 33*

story; it may just be this disengaged, repetitive, P.R. stuff. (The Olympics is another difficult story line made user-friendly by the "biographical" approach.) In part, the emphasis on the personal rather than the political is Clintonian—he made us charm junkies. But this becomes a big problem when your next set of characters is charmless.

There is, too, the Nader factor. He or his equivalent should now be built into any campaign. You have to calculate not only your opponent but your spoiler—your oddball (someone, after all, has to speak for the oddball bloc, which is nearly a formal segment of the electorate). Such spoilers in close races don't even have to be all that successful as spoilers—Nader, as spoilers go, is not very successful—to undermine someone else.

So really, who would spend a sleepless few years and a couple of hundred million dollars on this? It's no longer a reasonable endeavor. It ends in tears for all.

STILL, LET ME ASSUME LANDSLIDE GEORGE becomes the president, if not exactly the winner of the election. I have had the experience of waking up to a Republican morning on several keenly dispiriting occasions. In these instances, you feel yourself suddenly relegated from American participant to witness or bystander. The moment, having been seized by other forces and interests, moves in another direction, away from you.

But this time does not feel anything like that.

I have no idea whether Bush's (or, for that matter, Gore's) obvious inability to seize the day is, in the end, good news or bad.

It fits, though. It's in character—the Bush (or Gore) character and the character of modern politics.

Clearly what we are now experiencing is a speeded-up version of a trend that has been in progress for some time—a downgrading of the centrality and importance and meaning of the presidency and politics in general in American life (although there will be, briefly, a kind of O.J. spike of interest in politics and the presidency). Wiener as president, without benefit of real victory, believable pomp, or man-behind-the-curtain illusion, definitely has the virtue of reflecting the truth.

On the other hand, Al may well hire a bunch of tough-guy takeover lawyers. That would have the virtue of realism, too. ■

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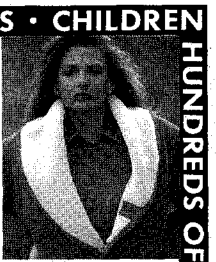

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cue

Kids

Edited by Susan Avery

Happening

Divine Plans

Like the rest of the city, the **Cathedral Church of St. John the Divine** is perpetually under construction. Expect no annoying detours or sudden closures, however: The 108-year-old Episcopal church, a cultural center of the surrounding community, may be missing parts of its transepts and towers, but year after year it's not at any loss for ecumenical family programs with a humanistic edge. This year's Thanksgiving program, Sweet Dreams, on November 18, is an opportunity for the 4-and-older crowd to learn about American Indians. The cathedral itself owns a twenty-foot elk-hide Indian medicine wheel, used symbolically in prayer to heal the sick or repair something broken. In the downstairs medieval-arts workshop (pictured), kids will create their own five-inch versions, along with clay pinch pots and dream pillows made with dried herbs. Included in the program are Indian storytelling and a visit to the cathedral's Peace Altar to view a table made from a walnut tree and a colorful banner of humankind. Later in the evening, the cathedral hosts its annual First People's Thanksgiving, with Native American musicians, storytellers, dancers, and drummers from around the country. While there, parents may want to point out the stained-glass windows lining the main nave, as they include both ancient and modern images. The sports bay, for example, includes scenes of baseball, basketball, and Jacob wrestling the angel. And check out the communications windows for a look at Homer (*The Iliad,* not *The Simpsons*) and a telephone lineman—someone to whom we all give thanks. (See "Children's Events.") S.A.

Photograph courtesy of the Cathedral Church of St. John the Divin

Children's Events

First Thanks

Learn about the country's first native group through Sweet Dreams, a daytime workshop that includes storytelling, arts-and-crafts projects, and a look at traditional Indian artifacts. An evening program for families, First Peoples' Thanksgiving, gathers Indian musicians and dancers to celebrate their cultural heritage. • Sweet Dreams: 11/18 from 10 A.M. to noon; 1047 Amsterdam Ave., at 112th St. (212-932-7347); $5 per child. Preregistration suggested. First Peoples' Thanksgiving: 11/18 at 7 P.M.; $10 suggested contribution.

Fair Play

A multimedia concert of World's Fairs from 1853 to 1964 at the 92nd St. Y includes songs about the Ferris wheel, Crystal Palace, and Futurama. Host Oscar Brand not only wrote and directs the concert but has firsthand knowledge from the days when he worked at the World's Fair in Flushing Meadow in 1939. Check out the free exhibit as well, which includes rarely seen items from private collections. Gallery hours vary; call ahead. • 11/18 at 8 P.M.; Lexington Ave. at 92nd St. (212-996-1100); $25.

Toy Stories

Celebrate the reopening of the Toy Gallery at the Museum of the City of New York. "Theatre in Motion" will feature composer Ken Laufer at the piano and participatory activities for kids that are all about stories New York toys can tell. • 11/18 at 2 P.M.; 1220 Fifth Ave., at 104th St. (212-534-1672, ext. 257); free with admission contribution.

Choosing Adoption

Considering adopting a child? The Adoptive Parents Committee's annual conference offers a day of learning what seems to be everything one (or two) needs to know to make an informed decision. Talk with adoptive parents, grown-up adoptees, and even some birth parents at the twentieth annual Adoption Conference. This year's event, held at the Fashion Institute of Technology, features more than 100 workshops—including panel discussions on both domestic and international adoption and tips on how to raise a secure child—a specialty book fair, and adoption-agency information. Upwards of 2,000 people from around the country are expected to attend. • 11/19 from 9 A.M. to 5 P.M.; 27th St. between Seventh and Eighth Aves. (212-304-8479); $80 per couple, $70 per single.

Jersey Musicians, not Bruce and Jon

The New Jersey Youth Symphony's Fall Concert at Morristown High School includes Copland's *Fanfare for the Common Man,* Haydn's Symphony No. 77, and Mussorgsky's *Night on Bald Mountain*. Jonathan Sternberg is the guest conductor. • 11/18 at 8 P.M.; 50 Early St. Morristown, N.J. (908-771-5544); $5, free for students and seniors.

Bite Me, Dip Me, Indulge Me

Give in to your cravings at the Chocolate Show. It's three days dedicated to how to prepare, decorate, and consume the addictive substance. • 11/17–11/19; Metropolitan Pavilion, 123 W. 18th St. (212-865-6100); $12, $10 for students and seniors, $6 for kids 7–14, free fo younger kids.

Getting Physical in the Kitchen

An afternoon of hoop diving, rope climbing, circu antics, and trapeze with Lava, an award-winning female acrobatics troupe at the Kitchen. The session includes video footage from a work-in-progress in the glaciers of the Sierra Nevada. After the performance, kids and their grown-ups can have a go at tumbling, hanging rolling, and flipping out with the Lava ladies. • 11/18 at 1 P.M.; 512 W. 19th St (212-255-5793); $10, $5 for kids.

Spout the Word

The Whale's Song is a short dance program for a young audience tha tells the story of Lilly, who learns the songs and dances of whales, which have become the oceans' endangered species because of overhunting. The performance is based on the popula children's book by Dyan Sheldon and is brought to life through dance, storytelling, music, drama, and puppetry Actress Susan Sarandon narrates. • 11/18 at 1:30 P.M.; Borough of Manhattan Community College, Tribeca Performing Arts Center, 199 Chambers St. (212-346-8501) $13, $8 for kids.

Going Batty

If your kids are crazy for the creature that make grown-ups raise their collars, then check out Bats Close Up at the Alley Pond Environmental Center. Younger children will be engaged in educational bat-related activities while th older ones watch a film about bats and their natura roles as pollinators and agents of insect control. Th program ends with a live demonstration by Bernie th fruit bat. • 11/18 from 3:30 to 4:30 P.M.; 228-06 Norther Blvd., Douglaston (718-229-4000); $6, free for kids under

Gettin' Buggy

Martina the Little Roach (*La Cucarachita Martina*) based on Cuban and Puerto Rican folklore about a bug who, in her journey toward finding love, finc happiness and friendship. The Society of Education al Arts uses colorful puppetry to bring kids into musical world where they can interact with th characters and begin to understand insect communication. • 11/18 (in English) and 11/19 (in Spanish) at P.M.; 107 Suffolk St. (212-260-4080); $10, $8 for kids Reservations suggested.

All Aboard

An exhibition of vintage scale models of classi American and European trains is on view at th New York Transit Museum's Gallery at Grand Central Terminal through March 31, 2001. • Monda through Friday 8 A.M. to 8 P.M., Saturday 10 A.M. to 4 P.M the shuttle passage, adjacent to the stationmaster's office (212-581-1212); free.

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THE GOOD, THE BAD, THE UGLY

Possession is 9/10 the Law

When my husband and I married, we were thrilled to purchase a small one bedroom coop apartment on the Upper West side. Soon, when our first child was born, we found ourselves cramped and forced to move. Naturally, we had bought our apartment at the top of the real estate market, so the fair market value of our apartment was nearly equal to our mortgage!

We decided to sublease our coop and move to a rental building. We did everything by the book. We advertised the apartment, found a tenant, went to the managing agent for the sublease forms and signed a multi year lease for the apartment. The tenant asked for and we gave him an option to renew the lease, provided he did so before the lease expired.

As the lease was about to expire and our family had grown by another child, we were eager to sell the coop. The rent we received from our tenant barely covered the mortgage and maintenance. We contacted the tenant shortly before the end of the lease term to arrange taking back the apartment and returning to him his security deposit.

At first the tenant was friendly. Yes, he would move out. Yes, he was in the process of finding something new. But then, after the renewal time had passed, he discovered that rents were well above what he was paying and he demanded the right to stay in the apartment for an additional year. We told the tenant that his lease had expired, that we wanted very much to sell the apartment, and that we would not rent to him for another year. The tenant, however, stood firm. So sue me, he said.

So we did. We sued the tenant in Housing Court. The tenant hired a prominent landlord tenant attorney and fought tooth and nail. With each motion that he lost, the tenant filed an appeal, threatening to extend by several years the whole eviction process. Months were spent in court, my husband and I accrued legal bills of $35,000 in the process. The judge assigned to our case agreed with us at every turn and ruled accordingly. The judge urged us to negotiate a settlement. Better we get the apartment back, even at the cost of extremely high attorney costs, than fight numerous appeals with the tenant.

Although my husband and I were utterly in the right, we didn't have possession of the apartment, we needed to sell the apartment, and we could not sell the apartment with the tenant in possession. Swallowing our anger and very large attorney bills, we negotiated with the tenant, basically paying him to move from our apartment.

If this experience is typical of New York landlords, then I don't begrudge them the rents they charge. High rents are necessary to make up for the tenants who exploit the system to their financial advantage!

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Landlords, owners and brokers can contact renters and buyers who post their ideal apartments at nymag.mlx.com, Apartment Wanted.

ASK LALA

I'm a landlord with below market apartments which are often abused by low rent tenants. What can I do to attract tenants who will take better care of my apartments? Mark L.

Mark, surprisingly, for a landlord with below market apartments, finding a sincere and reliable tenant can be a troublesome task. The promise of low rent, usually because the apartment is subject to rent-stabilization, attracts skepticism among many tenants hardened to the task of finding a safe and comfortable place to live in the city. The people who actually apply for these apartments, therefore, tend to have marginal credit or, more often the case, marginal income.

Here is a recent experience of a landlord with a studio apartment in a high rise, attended building, just off Central Park West, who wanted to find a sublease tenant for two years. His requirements were simple, someone to take care of the apartment, with its bright sunlight and open views of the park, and to pay on time the rent-stabilized rent of under $500 per month! The landlord treasured his home and wanted to sublease the right way for the two years he was out of the City.

An advertisement was placed in the New York Times, stating the legal (rent-stabilized) rent and scheduling a one hour open house. The open house attracted more 200 viewers and more than 50 applications! Remarkably, not one of the applicants had sufficient income to qualify as a proper tenant. Many were students newly arrived to the City without jobs.

Amazed and disappointed, the landlord ran the same ad the following week. Another huge open house was held, another large number of applications from home seekers was received. Again the applications were universally disappointing. The landlord now realized that renting a below market apartment in New York is plain hard work!

For the third week, the landlord tried something new. He ran another ad for the apartment in the Times, but this time he overstated the rent. Instead of listing the low rent, he exaggerated it by $300 per month. (His hope was not to overcharge for the apartment, but to attract a better tenant.) After the third open house, it was clear that his plan had worked. More than 100 viewers appeared and 15 applications were received. Most of the applicants could afford the rent, even at its overstated level. The landlord chose one tenant and, after reviewing his credit report and evidence of income, informed the tenant that the rent was actually far less than advertised. Expecting a prime studio at a rent of close to $800, the tenant received a lease for the apartment with the rent at less than $500 per month! This was for an apartment in an elevator building with a separate kitchen, a separate dressing room, closets galore and views of Central Park.

This account shows the dilemma facing landlords with bargain apartments who try to do the right thing. The solution, it would appear, is not to charge an illegal rent, not to demand key money, not to relent to the barrage of brokers who pray for such listings, but to omit mention of the rent in advertisement and to hold several open houses. Good tenants deserving of below market apartments are out there, but they are often as difficult to find as people prepared to pay over market rent.

LaLa Wang has been helping to connect renters, sellers, landlords and brokers since 1993. For more expert advice or to ask a question, Email LaLa at asklala@mlx.com

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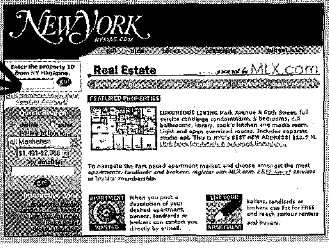

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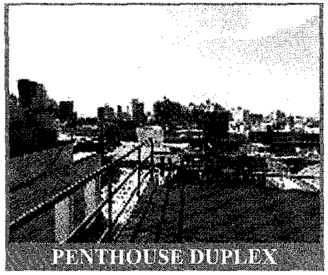
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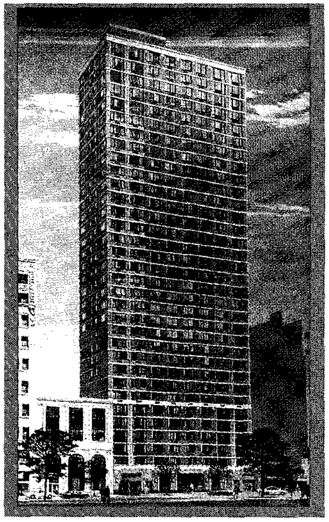

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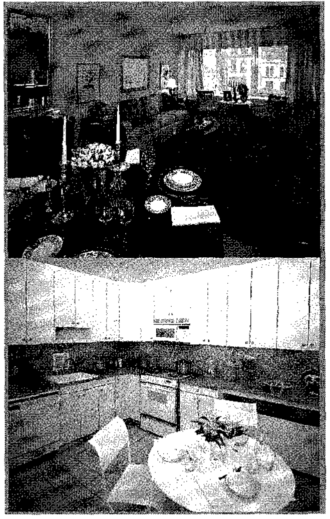

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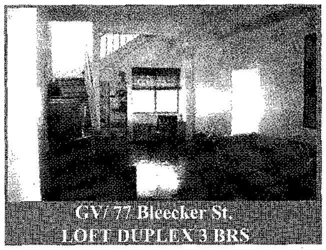
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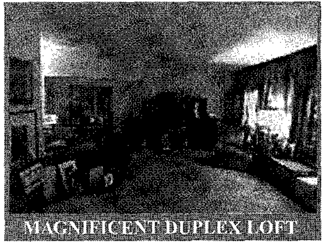
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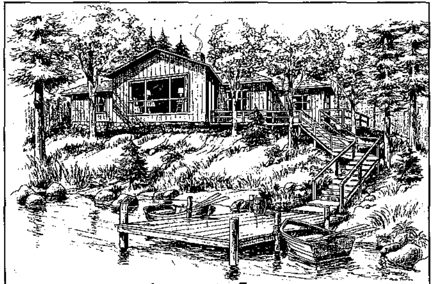

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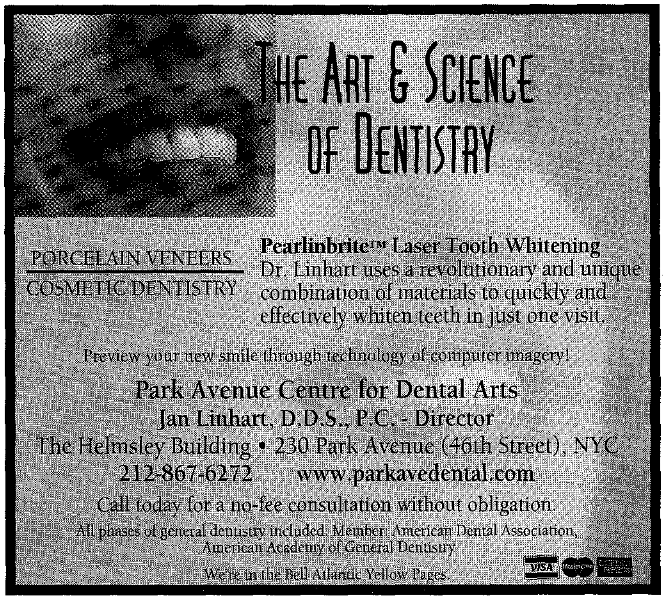
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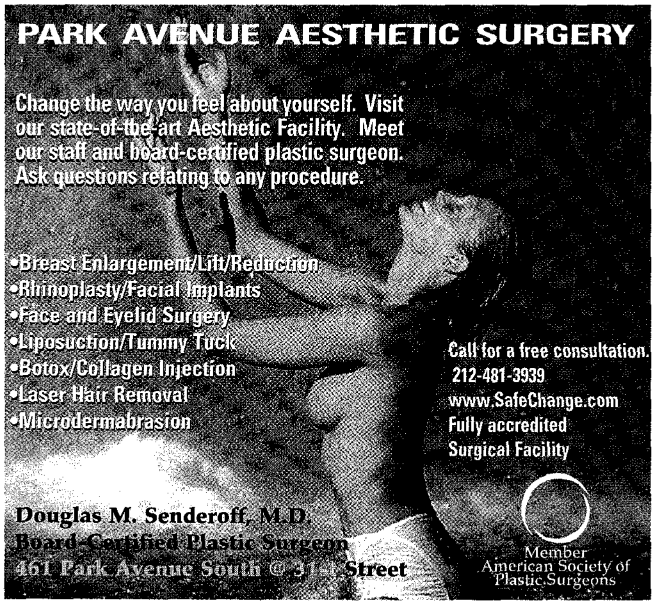
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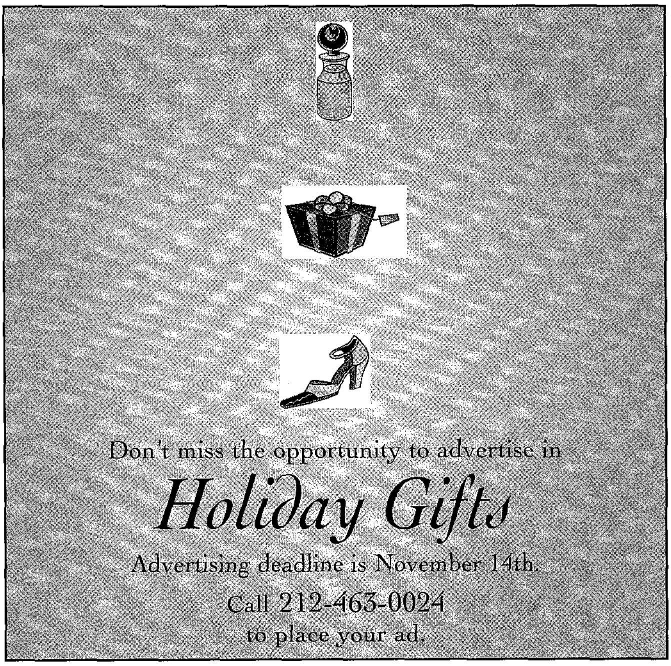

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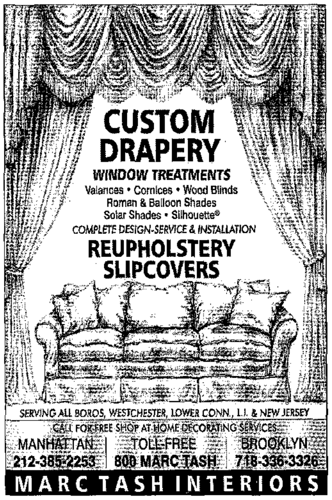

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Romantic Man Of Stature—58, seeks lady of the castle, 30-50, for beautiful sunsets in the distant together. Photo 5825✉☎

Lovely Latina Physician—Harvard grad, womanly, loves dancing, jazz, politics and fiction - seeks warmhearted man, 35-45. 5784 ✉

Female PhD Type Sought—By handsome, easygoing, kind, highly educated, research company VP, 5'11", trim, very young 42, Jewish. 5836 ✉ ☎

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Attractive, Pretty, Adorable—Fit, 5'2", 115 lbs, youthful 30s, bubbly, smart, Ivy grad, Chinese-American, seeks bright, handsome, fit, well-educated, accomplished, financially secure male, 35-47, for a lifetime of love and happiness. Nonsmoker. Photo. 5823 ✉ ☎

Let Me Spoil You—President and CEO of super-successful company, very handsome, great body, tall, extremely athletic, never married, single white male, 40, nonsmoker. Seeking passionate, intense, playful, astonishingly beautiful and well-built, chic, sensuous, athletic and confident, loyal, single white female, 22-37, looking to share a first-class relationship with a great guy. If you are truly a princess (and who desires to meet your prince), let's meet and share a wonderful life. Photo a must. 5804 ✉

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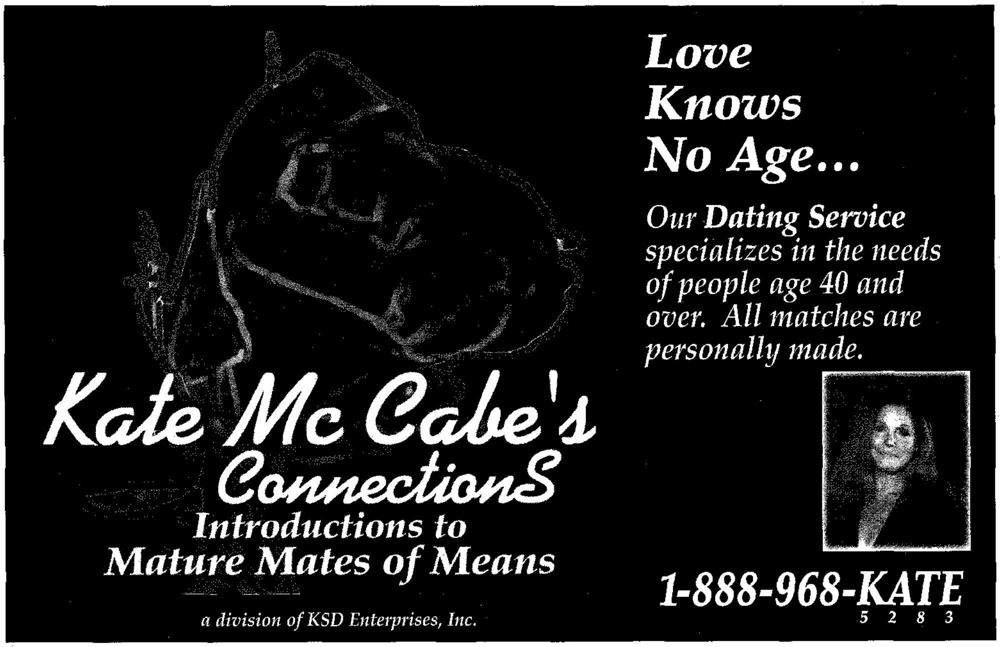

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Tall, Handsome Attorney—6'4", slim, blond, blue, 52, very athletic, Jewish, very successful, seeks intelligent, pretty, slim female, 33-39, with a sense of humor - animal lover a plus. For love, laughs, passion, marriage and children. Photo, please - will reciprocate. 5802 ✉

Ready For A New Chapter—Ideal lover/best friend is a nice-looking, 60-68-years-young, humorous mensch. Requirements flexible - but preferred candidate is a successful professional who holds hands, sends flowers, likes laughter, has interests, is active. I'm a slim, warm, Bergen County professional woman with high energy and zest for life. 5791 ✉☎

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Ready For You—If you are a loving, tall, funny, bright, fit, evolved man (58-65) ready to share life's bounty wuth me - a lovely, loving woman. Photo. 5828 ✉

Looking Forward—To sharing life with a kind, amusing, supporting partner. I am 61, rather glamorous. I am a performer and model, love family life, cooking, gardening and all animals. Love to travel too. Marriage is not important, but a sense of humor is. I am financially secure - you should be too. Love to see a picture. 5813 ✉

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Handsome—Financially independent male in medical marketing, 26, 5'7", seeking attractive white female, 5'5"-5'7", who enjoys city life and likes to have fun. Mid 20s, please. 5787 ✉

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Good-Looking Jewish Male—Late 50s, 5'6", enjoys theater, movies, home cookng and dining out. Seeks a woman for ong-term relationship. Nonsmoker. Photo a must. 5790 ✉

Girl Next-Door—5'8", brown/blue, single, white professional female, late 30s, fit; loves Frasier, writing, nature, winter sports; funny, warm, unpretentious, smart. Seeks single white professional male, 35-45, tall, trim, with heart, humor, spirit. Photo/note. 5796 ✉

Loving, Supportive, Sincere Male—PhD, 62, seeks sweet, educated, artistic ady. Travel, arts, fun. Photo. 5807 ✉

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Affluent Male—47, Catholic MD has everything except a mate. Seeks classy female. 5801 ✉☎

Handsome, Charming Gentleman—48, intuitive, youthful, fit, Jewish financial exec who loves ballet and jazz. Seeking charismatic, intelligent, available woman (35-50) with loads of personality, character and great legs. Photo. Jay12@home.com 5815 ✉☎

European Woman—Or Europe-oriented Amerian woman, sought by successful trial lawyer, 46, who believes that New York teaches you how to be a success, but Paris teaches you why to be one. 5819 ✉☎

Cute, Latin Lover—Successful designer, mid 40s, who love books, dance, jogging. Seeks affectionate, sexy, smart, slim lady, for love and soul mate. Note/photo or Renyclaudie@aol.com 5830 ✉

Seeking Best Friend For Life—Fun-loving, fit, 40, female, loves books, biking, baseball and a million other things. Looking for a genial non-Adonis to share the fun with. 5824 ✉ ☎

Attractive, Slim, Humorous—Educated, single white Catholic female, 35, nonsmoker, never married, enjoys travel, dining, music. Seeking attractive, slim, educated, single white male, 32-40, nonsmoker, never married. 5789 ✉☎

Hello—CT male resident, 43, would like to meet younger female golfer who enjoys walking, biking and the outdoors. I am hopeful that the person who answers this ad is seeking a long-term relationship and lives in Fairfield/Westchester County or Rhode Island. 5780 ✉

Attractive Asian Female—32, 5'5", cute, intelligent, spontaneous professional with great smile. Seeking attractive, sincere, successful professional, 32-45, for relationship. Note, photo, phone. 5826 ✉

Miami And Manhattan—Playful Jewish gal, 5'4", slender, bright, athletic. Looking for someone who has time to play. Late 50s and nonsmoker only. 5798✉☎

Desert Hearts—40ish, cute, single, white professional female seeking romantic relationship, best friend and partner for a lifetime. I enjoy dining, travel and romantic winter nights in front of my fireplace. If you are a single white professional female seeking same - let's meet. Phone/note/photo. 5786 ✉☎

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Romantic French Scorpio—40, seeks charming princess. Note/photo. 5803 ✉

Dark Hair Beauty—Single Jewish female, 37, great shape and sparkly, seeks charming man with wit and style. Photo a must. 5782 ✉

Handsome, Single, White Gentleman—(JD, 37, 5'11", 165, gentile) seeks smart, feminine/pretty soul mate: she's athletic, her interests are artistic and cultural, and, she's sweet at heart. Note/photo.5821 ✉☎

Young Jackie Kennedy Look-Alike—But auburn hair and blue eyes. Trim, 5'6", professional woman in early 40s, looking to meet an attractive, successful professional man, 40-52, with Midwestern sensibilities, who enjoys sports, travel, politics and books. Should have potential for a serious relationship. Photo, please. 5795 ✉

North By Northwest—In nearby suburb, 47 year-old, handsome, athletic, curious, metaphysical and physical. Adroit with psyches or Nikes. Seeks very attractive, interesting woman. Note and photo. 5827✉

Smart, Sassy, Sultry—CA lady transplanted to Hudson River in NJ, seeks nonsmoking white male, 45-55, to share life, love, laughter, changing seasons. 5832 ✉☎

I'm Not For Everybody—But, then again, I don't try to be... I am a sexy, smart and spiritual, divorced Jewish male, 45, 5'11", handsome, with magnificent green eyes and a big heart. A rare breed - I am a wonderful, loving daddy, a NYC business owner and a great cuddler, all rolled up into one. I seek a "very special", beautiful woman (inside and out), who has a gentle soul and a carpe diem attitude towards life. I'm the real deal and can be a very special friend, lover and soul mate to the right person. Note/photo. 5820 ✉☎

Tennis Anyone?—World traveler, Jewish female, 33, love my a.m. runs, attractive. Seek *intelligent, adventurous counterpart* for life of passion and family. 5817 ✉☎

Fashion Model - Retired—Blond, 5'6", size 8, upbeat personality. Enjoys theater, fine dining, dancing, travel. Seeks mature male with similar interests. 5833 ✉☎

Successful Businessman—Jewish widower, live in LI. I am considered to be handsome, at times witty, with a sense of humor, sensual, values candor, a former educator, now operating a successful real estate business. Loves travel, fine meals and theater. Looking for that special lady who is attractive, sensual, nonsmoker, educated, for friendship and more. Send photo/phone number. Age 45-54. 5822 ✉

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Male, 45—Sensitive, intelligent, emotionally in touch, communicative, great sense of humor; seeks a woman with similar qualities. 5781 ✉

Upbeat, Kindhearted Female—Enjoys tennis, cooking, theater, the stock market, politics and being half of a couple; attractive, down-to-earth, with infectious smile, emotionally and financially secure. Seeks compatible man, 55 plus. 5811✉☎

European-Born, 50ish Gentleman—Seeks sensual, very attractive lady for a long-term relationship. Respond only with handwritten letter/recent photo. 5800✉

Is There A Doctor In The House?—Patch Adams philosophy. Sexy, petite, vivacious nurse, 54, looks 44, seeks male on white horse. Photo. 5810 ✉

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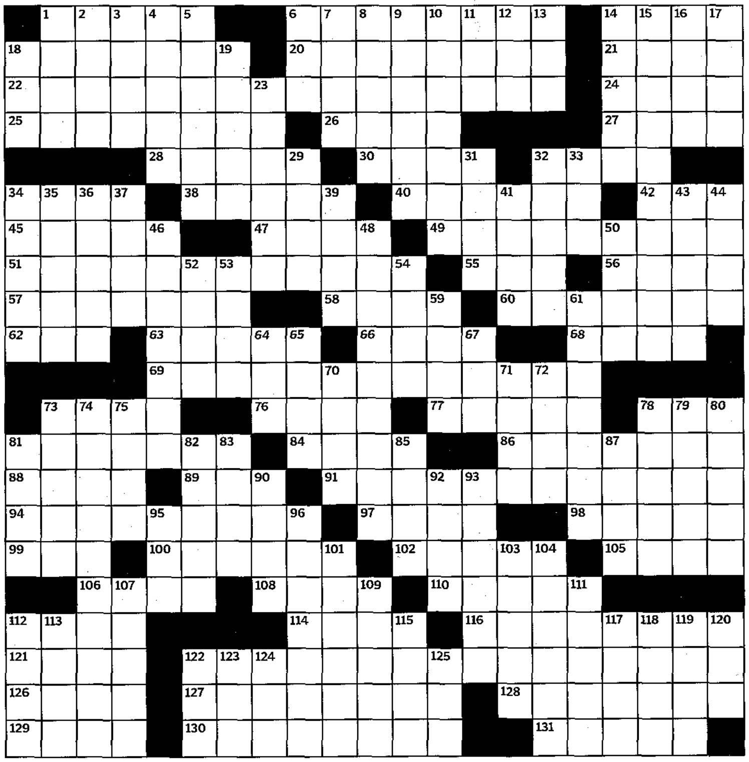
'Cue' Crossword by Maura B. Jacobson



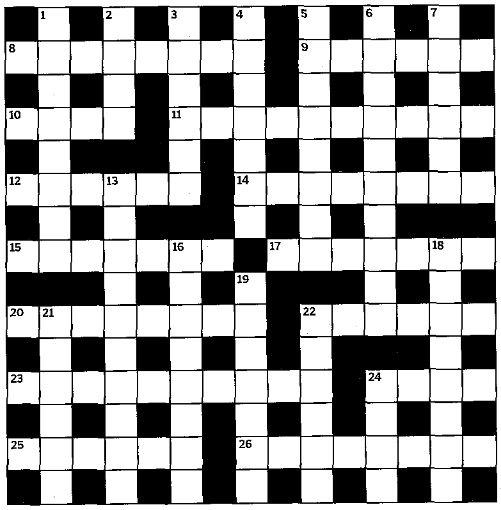
ACROSS

1 Unaccompanied
6 Nanny watcher
14 Weskit
18 Literature Nobelist France
20 Spectator
21 Reason for scratching
22 ALL CHICKEN IS BONY
24 Cobbler's item
25 Most streamlined
26 Caroler's word
27 Museum on the Thames
28 Mortimer the dummy
30 Suitable abbr. for this puzzle
32 Author Ian Mc——
34 Dangle bait
38 Gunned down
40 Escargots
42 See 67-Down
45 One of the Masseys
47 Altar replies
49 ODD THROWS
51 DAUNTING LOSS
55 Number of cards in Caesar's deck
56 Condemn
57 Ironing machine
58 Butter sub
60 Slanders
62 Airline to Swe.
63 Not secret
66 Florist's ceramic
68 Sandwich breads
69 TABLE BY A LIGHT
73 German river to the North Sea
76 Stumbling block
77 See eye to eye
78 Silent greeting
81 Knocked out
84 Canal of song
86 Freight-train finale
88 Affectations
89 Mouth, slangily
91 INSERT A CHAIN
94 NEW DRY CAN
97 "Monster" lizard
98 Restaurant habitué
99 Juvenile org.
100 Feel the flu coming on
102 "The Divine Comedy" poet
105 Days of old
106 Partner of hill
108 Pizzazz
110 Stupefies
112 City northeast of Paris
114 Liberate
116 Receptionist's place
121 Lay —— the line
122 COERCED BY A RANGER
126 Postal division
127 Courtroom happenings
128 Cup rests
129 Wall Street abbr.
130 Mollifies
131 Cancún coins

DOWN

1 Blue dye
2 Handkerchief trim
3 Will-——-wisp
4 Cozy corners
5 Barkin and Burstyn
6 Suffix in geometry
7 Getting —— years (elderly)
8 Tennessee aluminum city
9 Sometime turnstile inserts
10 New York City tunnel
11 Squeeze (out) a living
12 Confederate Johnny
13 Get the wet out
14 Distant view
15 THE FOREMAN
16 Macbeth was one
17 Fifth word of "America"
18 Response to a ques.
19 Picasso prop
23 Use a sieve
29 "Waiting for Godot" character
31 British lockup
32 Mate of Elmer the Bull
33 Antipole of E.N.E.
34 Calls a spade a thpade
35 Very very
36 Rakish fellows
37 Comes to a conclusion
39 Aborted takeoff, to NASA
41 Sinatra's "—— it my way"
43 Siouan Indians
44 Electrical units
46 —— as a judge
48 Recovering valuables, as from a shipwreck
50 Jazz singer Anita
52 Strauss of jeans fame
53 City between Kiev and Moscow
54 Kempt
59 Workmen's-safety agcy.
61 Giveaway
64 Contemporary of G.B.S.
65 Daly who played Lacey
67 With 42-Across, this precedes yong
70 Theda of the silents
71 Washington Square landmark
72 Fabric casualty
73 Inventor Howe
74 ONE OLD ROAN
75 Autumn pear
78 "Theirs —— reason why . . ."
79 Wickerwork twig
80 Plow manufacturer
81 Snake's tooth
82 Steve Lawrence's wife
83 Jeanne ——
85 Oklahoma city
87 Anthem start
90 Lapdog, for short
92 Alack's companion
93 Cambridge student
95 Designer monogram
96 Government financial aid
101 C. S. Lewis's fictional land
103 Tin Pan Alley output
104 Catch in a snare
107 Supplementary structure
109 Some Broadway lights
111 Make a musical transition
112 Judy's daughter
113 Energy source
115 Slight advantage
117 Chefs' instructions
118 Two-ply cookie
119 Rowboat power
120 TV hosts
122 Dance-name syllable
123 Cowpoke's assent
124 Hip-hop
125 Sigmoid shape

The 'Guardian' Crossword Set by Araucaria



ACROSS

8,9 22 down, a fair example of prolonged 6? (8,6)
10 See 24 down.
11 22 down, a ginger biscuit? (10)
12 It's near time: come out of it! (6)
14 22 down, not bright, left in liquor. (4,4)
15 22 down, the mythical planet in which I'm the vendor. (7)
17 Awfully loud upper-class types are stunning. (7)
20 22 down with policeman, page, and essayist. (8)
22 Chevalier finding bad light turned in. (6)
23 Old room with jurymen generating a bit of heat? (5,5)
24 See 2.
25 Underline sound of 22 down exponent. (6)
26 Mover moved before going outside for good. (8)

DOWN

1 Completely uplifted by girl I met in Dyfed. (8)
2,24ac Underground river inverted in the laboratory. (4-4)
3 Ringed young bird, say? (6)
4 Conceit of the man—got his number, 'aven't I? (7)
5 Utter, going around, "be a sport"? (8)
6 Dropping a lot of parcels on your first diversion. (10)
7 Run in buff or yellow? (6)
13 Look at the effect of drink without design—spermatophytes. (4-6)
16 Its surface is padded. (4,4)
18 22 down depicts sack and imprisonment. (8)
19 Give rope to artist or playwright without one. (7)
21 Musician that died is to broadcast. (6)
22 Art and music for the total layabout. (6)
24,10 Maybe a second helping of sole meunière eaten by bird. (4,4)

Solutions to last week's puzzles appear on page 136.

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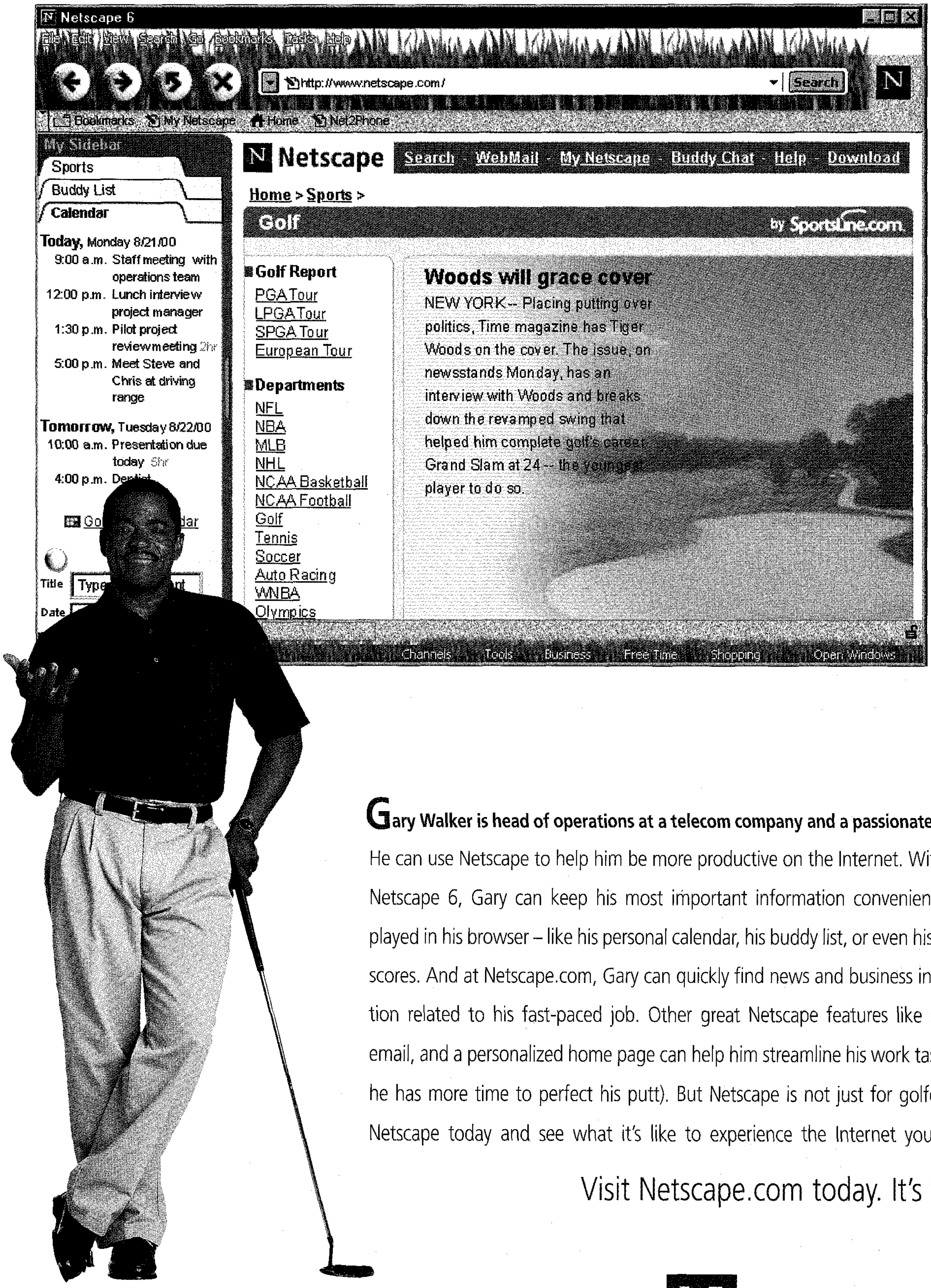

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9:00 a.m. Staff meeting with operations team
12:00 p.m. Lunch interview project manager
1:30 p.m. Pilot project review meeting 2hr
5:00 p.m. Meet Steve and Chris at driving range

Tomorrow, Tuesday 8/22/00
10:00 a.m. Presentation due today 5hr
4:00 p.m. Dentist

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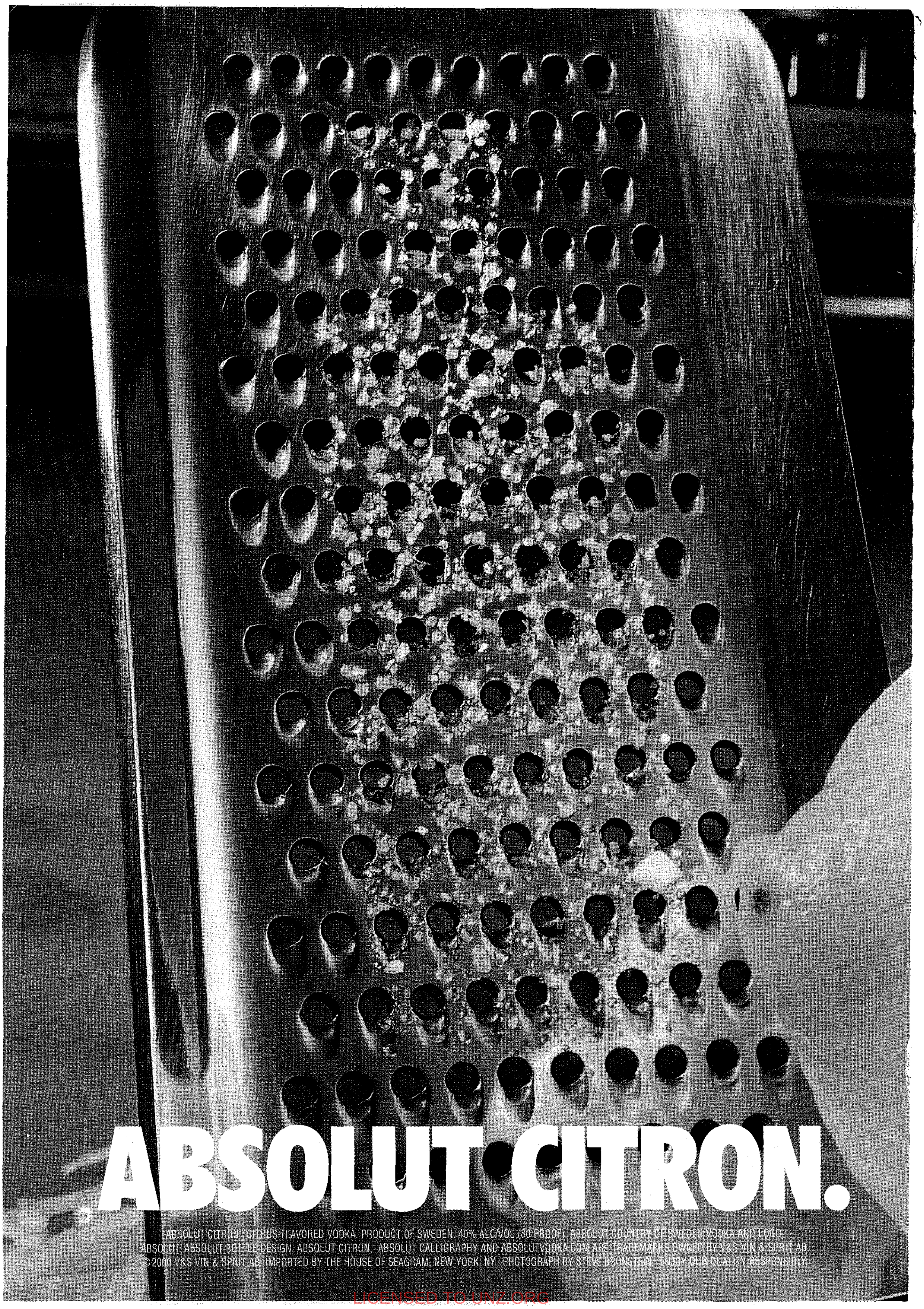
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